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INTRODUCTION  
TO THE  
GREEK METRES,  
WITH THE  
SAPPHIC STANZA AND ELEGIAC DISTICH

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## GREEK METRES.

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TO  
JOHN SLEATH, D.D.

*HIGH MASTER OF ST. PAUL'S SCHOOL, &c. &c.*

---

MY DEAR SIR, .

You here receive the completion of my design as to the metres of Greek poetry. To the *Introduction* as given in its former state, I have added new Treatises on the *Elegiac Distich* and on the *Sapphic Stanza*. And as the *Principal Tragic and Comic Metres* seemed hardly sufficient of themselves to constitute a book for separate publication; the volume is now not only enlarged in bulk by these two Treatises, but still more, let me hope, in practical utility, by the directions which they contain, for the young scholar's guidance in the task of imitative composition.

The dedication of the work, thus augmented, to the High Master of St. Paul's School, is demanded of me by striking circumstances both of a public and a private nature.

When our most Gracious Sovereign, on the recommendation of my noble Patron, (whose name likewise must ever in my heart be indelibly united with honour and gratitude,) was pleased to confer on me the dignity of Canon Residentiary of St. Paul's; even that preferment was in my estimate enhanced by its peculiar locality.



The residence, which, by God's blessing, I now occupy, carries with it the felicity of immediate neighbourhood to one of the most generous of men and the most valuable of friends; and while it happily serves to show the intimacy cherished between us, makes me justly proud of so delightful a connection.

Even that consideration alone, however, might be deemed inadequate to the present purpose; if some more appropriate reason besides did not justify my inscribing a book like this with your name.

During the course of the last five years, the illustrious Society of Trinity College, Cambridge, has had to enroll in the list of its Fellows no less than six Paulines, your pupils; who have not risen to that distinction without a large share also of University Scholarships and Chancellor's Medals.

In that splendid line of success, no second instance, I understand, is on record, as having so rewarded the labors of any classical preceptor, however accomplished, and faithful, and beloved.

The propriety, therefore, of this address, can admit of no question; and I am glad of the present, as of every opportunity, to declare myself,

Dear Sir,

Your most obliged, devoted,  
and affectionate friend,

JAMES TATE.

*Amen Corner,*  
21st January, 1834.



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AN

## INTRODUCTION

TO THE PRINCIPAL

### GREEK TRAGIC AND COMIC METRES

IN SCANSION, STRUCTURE, AND ICTUS.

---

THE principal verses of a regular kind are Iambic, Trochaic, and Anapestic.

The Scansion in all of them is by dipodias or sets of two feet. Each set is called a Metre.

The structure of verse is such a division of each line by the words composing it as forms a movement most agreeable to the ear.

The metrical ictus, occurring twice in each dipodia, seems to have struck the ear in pairs, being more strongly marked in the one place than in the other. Accordingly, each pair was once marked by the percussion of the musician's foot. *Pede ter percusso* is Horace's phrase when speaking of what is called Iambic Trimeter.

Those syllables which have the metrical ictus are said also to be in *arsis*, and those which have it not, in *thesis*, from the terms ἀρσις and θέσις: the latter is sometimes called the *debilis positio*.

#### I.—*The Tragic Trimeter.*

1. The Iambic Trimeter Acatalectic, (i. e. consisting of three entire Metres,) as used by the Tragic writers, may have in every place an Iambus, or, as equivalent, a Tribach



in every place but the last ; in the odd places, 1st, 3d, and 5th, it may have a Spondee, or, as equivalent, in the 1st and 3d a Dactyl, in the 1st only it may have an Anapest.

This initial Anapest of the Trimeter is hardly perceptible in its effect on the verse : in the short Anacreontic,

Μεσονυκτίοις ποθ' ὤραις  
Στρέφεται ὅτ' Ἀρκτος ἤδη, κ. τ. λ.

it evidently produces a livelier movement.

### *A Table of the Tragic Trimeter.*

1	2	3	4	5	6
υ —	υ —	υ —	υ —	υ —	υ —
υ ω	υ ω	υ ω	υ ω	υ ω	υ ω
— —		— —		— —	
— ω		— ω			
ω —					

Verses containing pure Iambi (*a*), Tribrachs in 1st, 2d, 3d, 4th, and 5th places (*b, c, d, e, f*), Spondees in 1st, 3d, and 5th (*g*), Dactyls in 1st and 3d (*h, i*), Anapest in 1st (*j*), are given by Gaisford in his *Hephæstion*, p. 241, or may be read in the following lines of the *Œdipus Rex* :

- a.* 8. ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος.  
*b.* 112. πότερα δ' ἐν οἴκοις ἢ ἔν' ἀγροῖς ὁ Λαῖος.  
*c.* 26. φθίνουσα δ' ἀγέλαις βουνόμοις, τόκοισί τε.  
*d.* 568. πῶς οὖν τόθ' οὗτος ὁ σοφὸς οὐκ ἤυδα τάδε ;  
*e.* 826. μητρὸς ζυγῆναι, καὶ πατέρα κατακτανεῖν.  
*f.* 1496. τί γὰρ κακῶν ἄπεστι ; τὸν πατέρα πατήρ.  
*g.* 30. "Αἰδης στεναγμοῖς καὶ γόοις πλουτίζειται.  
*h.* 270. μήτ' ἄροτον αὐτοῖς γῆν ἀνιέναι τινά.  
*i.* 257. ἀνδρὸς γ' ἀρίστου βασιλέως τ' ὀλωλότος.  
*j.* 18. ἱερῆς· ἐγὼ μὲν Ζηνός· σῖδε τ' ἡθέων . . .

2. The last syllable in each verse appears to be indifferently short or long : and even where one line ends with a

short vowel, a vowel is often found at the beginning of the next, as in *Æd. R.* vv. 2, 3; 6, 7; 7, 8.

Sometimes, however, one verse with its final vowel elided passes by scansion into the next, as *Æd. Col.* vv. 1164, 5.

σοὶ φασὶν αὐτὸν ἐς λόγους ἐλθεῖν μολόντ'  
αἰτεῖν, ἀπελθεῖν τ' ἀσφαλῶς τῆς δεῦρ' ὁδοῦ.

The case is thus restricted by Porson, ad *Med.* 510. *Vocalis in fine versus clidi non potest, nisi syllaba longa præcedat.* (On this curious subject consult Hermann's *Elementa Doctrinæ Metricæ*, Lips. 1816. Glasg. 1817. pp. 36 = 22, 3.)

3. Besides the initial Anapest (restricted, however, as below \*) in common words, in certain proper names, which could not else be introduced, the Anapest is admitted also into the 2d, 3d, 4th, and 5th places of the verse.

(2d.) *Iph. A.* 416. ἦν Ἰφιγένειαν ὠνόμαζες ἐν δόμοις.

(3d.) *Æd. Col.* 1317. τέταρτον Ἴππομέδοντ' ἀπέστειλεν πατήρ.

(4th.) *Æd. R.* 285. μάλιστα Φοῖβῳ Τειρεσίαν, παρ' οὗ τις ἄν.

(5th.) *Antig.* 11. ἐμοὶ μὲν οὐδείς μῦθος, Ἀντιγόνη, φίλων.

In all these the two short syllables of the Anapest are inclosed betwixt two longs in the same word, and show the strongest as well as the most frequent case for the admission of such a licence. (The nature of this licence will be considered in a note (C) ch. xvii. on the admission of Anapests into the Iambic verse of Comedy.)

In the few instances where the proper name begins with an Anapest, as *Μερέλαος*, *Πριάμους*, &c. those names might easily by a different position come into the verse like other words similarly constituted. Elmsley, in his celebrated critique on Porson's *Hecuba*, ed. 1808, considers all such

\* This Anapest in the Tragic is generally included in the same word; except where the line begins either with an article or with a preposition followed immediately by its case. Monk, *Mus. Crit.* i. p. 63.

*Philoct.* 754. τὸν ἴσον χροῖνον . . .

*Orest.* 888. ἐπὶ πᾶσι δ' ἡγόρευον . . .

*Iph. A.* 646. παρ' ἐμοὶ . . .

cases as corrupt. (Vid. Edinburgh Review, Vol. xix. p. 69.) Porson's judgment seems to lean the other way.—At all events, the whole Anapest must be contained in the same word. (Vide Hecub. Porsoni, London. 1808. p. xxiii.= p. 18. Euripid. Porsoni a Scholefield, Cantabr. 1826. To these editions only any references hereafter will be regularly made.)

## II.—*The Comic Trimeter,*

besides the initial Anapest which it takes with less restriction, admits the Anapest of common words in all the other places but the last: it admits also the Dactyl in 5th.

Vesp. 979. κατάβα, κατάβα, | κατάβα, κατάβα, | καταβήσομαι.

Plut. 55. πυθοίμεθ' ἂν | τὸν χρησμὸν ἡ|μῶν ὅτι νοεῖ.

In the resolved or trisyllabic feet one limitation obtains: the concurrence of — ∞ or ∞ ∞ and ∞ — in that order never takes place. The necessity for this will hereafter be seen, note (A), ch. xv.

### *A Table of Scansion for the Trimeter both Tragic and Comic.*

1	2	3	4	5	6
υ —	υ —	υ —	υ —	υ —	υ —
υ ∞	υ ∞	υ ∞	υ ∞	υ ∞	υ ∞
— —		— —		— —	
— ∞		— ∞			
∞ —					
Proprii	∞ —	∞ —	∞ —	∞ —	Nominis.
Apud				— ∞	Comicos.
	∞ —	∞ —	∞ —	∞ —	

## III.—*The Structure of the Iambic Trimeter*

is decidedly Trochaic.

1. The two principal divisions of this verse, which give the Trochaic movement to the ear, and continue it more or less to the close, take place after two feet and a half (M), or after three feet and a half (N), with the technical name of



*Cæsura.* One or other of these divisions may be considered as generally necessary to the just constitution of the verse, the form *M* however being more frequent than the form *N*, nearly as four to one :

(*M.*) *Œd. R. 2.* *τίνας ποθ' ἔδρας | τάσδε μοι θαάζετε,*

(*N.*) ——— *3.* *ἰκτηρίους κλάδοισιν | ἐξεστεμμένοι ;*

The four cases of the *Cæsura* (*M*) and the eight cases of the *Cæsura* (*N*), as exemplified by Porson, are given below from the *Suppl. ad Præfat.* pp. xxvi. xxvii. = 21, 22\*.

\* Nunc de cæsuris videamus. Senarius, ut notum est, duas præcipuas cæsuras habet, penthemimerim, et hepthemimerim, id est, alteram quam voco *A*, quæ tertium pedem, alteram, quæ quartum dividat. Prioris cæsurae quatuor sunt genera : primum est, quod in brevi syllaba fit ; secundum, quod in brevi post elisionem ; tertium in longa, quartum in longa post elisionem.

*Hec. 5.* (*A a*) *Κίνδυνος ἔσχε | δορὶ πεσεῖν Ἑλληνικῶ.*

11. (*A b*) *Πατήρ ἴν' εἰ ποτ' | Ἰλίου τείχῃ πέσοι.*

2. (*A c*) *Λιπὼν ἴν' Ἀιδῆς | χωρὶς ῥέκισται θεῶν.*

42. (*A d*) *Καὶ τεύξεται τοῦδ' | οὐδ' ἀδώρητος φίλων.*

Alterius cæsurae, quam voco *B*, plura sunt genera.

Primum, cum in fine disyllabi vel hyperdisyllabi occurrit sine elisione ; secundum, post elisionem ; tertium, cum brevis syllaba est enclitica vox ; quartum, cum non est enclitica, sed talis quæ sententiam inchoare nequeat ; quintum, cum vox ista ad præcedentia quidem refertur, potest vero inchoare sententiam ; sextum, cum syllaba brevis post elisionem fit. Duo alia cæsurae hujus genera ceteris minus jucunda sunt, ubi sensus post tertium pedem suspenditur, et post distinctionem sequitur vox monosyllaba, vel sine elisione, vel per elisionem facta.

*Hec. 1.* (*B a*) *Ἦκω νεκρῶν κευθμῶνα | καὶ σκότου πύλας.*

—— 248. (*B b*) *Πολλῶν λόγων εὐρήμαθ' | ὥστε μὴ θανεῖν.*

—— 266. (*B c*) *Κείνη γὰρ ὤλεσέν νιν | εἰς Τροίαν τ' ἄγει.*

—— 319. (*B d*) *Τύμβον δὲ βουλοίμην ἄν | ἀξιοῦμενον.*

*Soph. El. 530.* (*B e*) *Ἐπεὶ πατήρ οὔτος σὸς | ὃν θρηνεῖς ἀεὶ.*

—— *Phil. 1304.* (*B f*) *Ἄλλ' οὔτ' ἐμοὶ καλὸν τόδ' | ἐστὶν οὔτε σοί.*

*Æsch. Theb. 1055.* (*B g*) *Ἄλλ' ὃν πόλις στυγεῖ, σὺ | τιμήσεις  
τάφῳ ;*

*Soph. El. 1033.* (*B h*) *Ὅταν γὰρ εὖ φρονῇς, τόθ' | ἡγήσει σὺ  
νῶν.*

2. The two minor divisions, which give or continue the Trochaic movement, frequently occur after the first foot and a half (L) of the verse, and before the last foot and a half (R), called the final Cretic (—).

(L.) *Æd. R. 120.* τὸ ποῖον ; | ἐν γὰρ πόλλ' ἂν ἐξεύροι μαθεῖν,

(R.) ——— 121. ἀρχὴν βραχεῖαν εἰ λάβοιμεν | ἐλπίδος.

The former of these divisions (L), though not necessary, is always agreeable. The latter (R), requiring — and rejecting — in 5th, takes place not only in such a simple structure of words as that above given, but under circumstances more complex, which will be explained in note (B) ch. xvi., on the Cretic Termination. This delicacy of structure was discovered by Porson, who gave the name of *pausa* to it, p. xxxii. = 27.

3. The following lines may serve to exhibit all the divisions connected with the structure of the verse :

(L) (M) (N) (R)

*Æd. R. 81.* σωτήρι | βαίη | λαμπρὸς | ὥσπερ | ὄμματι.

*Prom. V. 1005.* ἡ πατρὶ | φῦναι | Ζηνὶ | πιστὸν | ἄγγελον.

4. When the line is divided in medio versu with the elision of a short vowel in the same word, or in the little words added to it, such as δέ, μέ, σέ, γέ, τέ, that division is called by Porson the *quasi-cæsure*, p. xxvii. = 22.

*Æd. R. 779.* ἀνὴρ γὰρ ἐν δείπνοις μ' | ὑπερπληθεῖς μέθης.

*Hecub. 355.* γυναιξὶ παρθένοις τ' | ἀπόβλεπτος μέτα.

*Aj. Fl. 435.* τὰ πρῶτα καλλιστεῖ' | ἀριστεύσας στρατοῦ.

*Hecub. 387.* κεντεῖτε, μὴ φείδεσθ' | ἐγὼ "τεκον Πάριν.

Verses of this latter formation Elmsley ingeniously defends, by an hypothesis that the vowel causing the elision might be treated as appertaining to the precedent word, and be so pronounced as to produce a kind of hepthemimeral cæsure (in this treatise marked by the letter N) :

τὰ πρῶτα καλλιστεῖα | ῥιστεύσας στρατοῦ.

*Vid. Notes on the Ajax, Mus. Crit. i. p. 477.*

5. Several instances, however, are found of the line di-

vided in medio versu without any such elision, a worse structure still.

Aj. Fl. 1091. Μενέλαε, | μὴ γνώμας | ὑποστήσας | σοφάς.

Pers. 509 = 515. Θρήκην | περάσαντες | μόγις | πολλῷ πόνῳ.

On this latter verse vid. the Note of Blomfield, and Hermann's remark in the work already quoted, p. 110 = 70.

6. But though the verse sometimes does occur with its 3d and 4th feet constructed as in the instances above, yet there is a structure of the words which the Tragic writers never admit; that structure which divides the line by the dipodias of scansion like the artificial verse preserved by Athenæus:

Σὲ τὸν βόλοις | νιφοκτύποις | δυσχείμερον.

The following line, scarcely less objectionable as it stood in the former editions of Æschylus, Pers. 501 = 507,

Στρατὸς περᾶ | κρυσταλλοπῆγα | διὰ πόρον,

has been corrected by an easy transposition:

Κρυσταλλοπῆγα | διὰ πόρον στρατὸς περᾶ.

Vide Porson, u. s. pp. xxix, xxx. = 24, 25.

#### IV.—*The Structure of the Comic Trimeter*

1. frequently admits such lines as are divided in medio versu without the quasi-cæsura, and, though somewhat rarely, such also as divide the line by the dipodias of scansion.

Plutus, 68. ἀπολῶ τὸν ἄνθρωπον | κάκιστα τουτονί.

Acharn. 183. σπονδάς φέρεις | τῶν ἀμπέλων | τετμημένων;

2. It readily admits also a Spondee in the 5th foot without any regard to the law of Cretic termination, as

Plut. 2. Δοῦλον γενέσθαι παραφρονοῦντος | δεσπότου.

— 29. Κακῶς ἔπραττον καὶ πένης ἦν. | Οἷδά τοι.

— 63. Δέχου τὸν ἄνδρα καὶ τὸν ὄρνιν | τοῦ θεοῦ.

3. And even when a Dactyl occupies the 5th foot, the



modes of concluding the verse which usually occur are those most directly unlike to the Tragic conclusion : as

Plut. 55. *πυθοίμεθ' ἄν τὸν χρησμὸν ἡμῶν, | ὃ τι νοεῖ.*  
while forms of this kind are comparatively rare :

Plut. 823. *Ἐνδον μένειν ἦν' ἔδακνε γὰρ | τὰ βλέφαρά μου.*

— 1149. *Ἐπειτ' ἀπολιπὼν τοὺς θεοὺς | ἐνθάδε μενεῖς ;*

### V.—*The Iambic Tetrameter Catalectic,*

1. peculiar to Comedy, consists of eight feet all but a syllable ; or may be considered as two dimeters, of which the first is complete in the technical measure, the second is one syllable short of it.

This tetrameter line, the most harmonious of Iambic verses, is said to have its second dimeter catalectic to its first : the same mode of speaking prevails as to Trochaic and Anapestic tetrameters.

The table of scansion below, exhibiting all the admissible feet, is drawn up in every point agreeably to Porson's account of the feet separately allowable ; except that Elmsley's plea for the admission (but very rarely) of  $\omega$ — of a common word in 4th is here received as legitimate. See his able argument on that question, *Edinb. Rev.* u. s. p. 84.

2. In the resolved or trisyllabic feet one restriction obtains ; that the concurrence of the feet  $\omega$ — or  $\omega$ — and  $\omega$ — in that order never takes place ; a rule which even in the freer construction of the Trimeter (Ch. ii.) is always strictly observed from its essential necessity.

1	2	3	4	5	6	7	8
$\cup$ —	$\cup$ —	$\cup$ —	$\cup$ —	$\cup$ —	$\cup$ —	$\cup$ —	$\cup$
$\cup$ $\omega$	$\cup$ $\omega$	$\cup$ $\omega$	$\cup$ $\omega$	$\cup$ $\omega$	$\cup$ $\omega$		
— —		— —		— —			
— $\omega$		— $\omega$		— $\omega$			
$\omega$ —	$\omega$ —	$\omega$ —		$\omega$ —	$\omega$ —		
		(P.E. $\omega$ —		recipit.)			
		Proprii $\omega$ —		Nominis		$\omega$ —	

3. From the first appearance of the scansional table here exhibited, it might be supposed that the varieties of this verse would be exceedingly numerous. Two considerations, however, for which we are indebted to the acuteness and diligence of Elmsley, show sufficient cause why the actual number of those varieties is comparatively small:

“All the trisyllabic feet which are admissible into Comic Iambics are employed with much greater moderation in the catalectic tetrameters than in the common trimeters.” Ed. Rev. u. s. p. 83.

“The Comic Poets admit Anapests more willingly and frequently into 1st, 3d, and 5th places, than into the 2d, 4th, and 6th of the tetrameter.” Ed. Rev. u. s. p. 87.

4. In the verses quoted below from Porson (xliii.=38) examples of the less usual feet will be found: of (a)  $\cup\cup$  in 4th, of (b)  $\cup-$  in 6th, and of (c) and (d)  $\cup-$  proprii nominis in 4th and 7th.

The  $\cup-$  (e) of a common word in 4th is given in deference to the judgment of Elmsley (Nub. 1059.):

(a.) *πρώτιστα μὲν γὰρ ἓνα γε τινὰ καθεῖσεν ἐγκαλύψας.*

(b.) *οὐχ ἦττον ἢ νῦν οἱ λαλοῦντες. ἡλίθιος γὰρ ἦσθα.*

(c.) *Ἀχιλλεῖα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς.*

(d.) *Ἐγένετο, Μεγαλίππας ποιῶν, Φαίδρας τε, Πηνελόπην δέ.*

(e.) *Πολλοῖς· ὁ γοῦν Πηλεὺς ἔλαβεν διὰ τοῦτο τὴν μάχαιραν.*

5. The structure generally agrees with the scansion, and divides the verse into two dimeters. In the Plutus, those lines which have this division are to those lines which divide the verse in the middle of a word or after an article &c. nearly as four to one:

Plut. 257, 8. *οὐκοῦν ὀρᾷς ὀρμωμένους | ἡμᾶς πάλαι προθύμως,  
ὥς εἰκός ἐστιν ἀσθενεῖς | γέροντας ἄνδρας ἡδῆ.*

— 284, 5. *Ἄλλ' οὐκέτ' ἂν κρύψαιμι· τὸν | Πλοῦτον γὰρ,  
ᾧ νῆδρες, ἥκει  
ἄγων ὁ δεσπότης, ὃς ὑμᾶς πλουσίους ποιήσει.*

And very often the verse is even so constructed as to give a succession of Iambic dipodias separately heard :

Plut. 253, 4. ὦ πολλὰ δὴ | τῷ δεσπότη | ταῦτ' ὅν θυμον | φαγόντες,  
ἄνδρες φίλοι | καὶ δημόται | καὶ τοῦ ποιεῖν | ἐρασταί.

After these pleasing specimens of the long Iambic, it is proper to state that the comedy from which they are taken exhibits in all respects a smoothness and regularity of versification unknown to the earlier plays of Aristophanes. (Elmsley, u. s. p. 83.)

N. B. Of the nature of that licence which admits the Anapest, whether more or less frequently, into any place of the comic verse but the last some account may be reasonably demanded. A probable solution of the difficulty will be offered in the note (C), ch. xvii., subjoined.

## VI.—*The Trochaic Tetrameter Catalectic of Tragedy,*

1. consists of eight feet all but a syllable, or may be considered as made up of two dimeters, of which the second is catalectic (vide ch. v. §. 1.) to the first.

Its separate feet are shown in the scansional table below ; and the Dactyl of a proper name, admissible only in certain places, is marked by the letters P. N.

	1	2	3	4	5	6	7	8
	— u	— u	— u	— u	— u	— u	— u	u
	u u	u u	u u	u u	u u	u u	u u	
		— —		— —		— —		
		u —		u —		u —		
P. N.	— u	— u	— u		— u	— u		

The Dactyl of a proper name is admitted chiefly where its two short syllables are inclosed between two longs in the same word ; very rarely where the word begins with them ; under other circumstances, never.



Iph. A. 882. εἰς ἄρ' Ἴφιγένειαν Ἑλένης | νόστος ἦν πεπρωμένος.

—— 1331. πάντες Ἕλληνες, στρατὸς δὲ | Μυρμιδόνων οὗ σοι  
παρῆν;

Orest. 1549. Ξύγγονόν τ' ἐμὴν, Πυλάδην τε | τὸν τάδε ξυνδρῶντά  
μοι.

On the Dactyl or Anapest of proper names in the Trochaic or Iambic verse of Tragedy a suggestion will be offered in the note (C) ch. xvii.

In the two following lines will be found specimens of the pure Trochaic verse and of the Trochaic Spondee in all its places:

Phoen. 631. ἀντιτάξομαι κτενῶν σε. | κάμῃ τοῦδ' ἔρωσ' ἔχει.

—— 609. κομπὸς εἶ, σπονδαῖς πεποιθὼς, | αἶ σε σώζουσιν θανεῖν.

2. As to scansion, one limitation only obtains, that — (or —) in 6th never precedes — in 7th. Even in comedy a verse like the following is exceedingly rare: (R. P. xlvi. = 43.)

Οὔτε γὰρ ναυαγὸς, ἂν μὴ γῆς λάβηται | φερόμενος.

whereas — or — in 6th preceding — in 7th instances in Tragic verse are not at all uncommon. (The following line exhibits also — in 1st and 5th.)

Phoen. 618. Ἀνόσιος πέφυκας, ἀλλ' οὐ πατρίδος, ὥς σὺ, | πολέμιος.

3. In structure, the most important point is this; that the first dimeter must be divided from the second after some word which allows a pause in the sense; not after a preposition, for instance, or article belonging in syntax to the second dimeter. (The following lines exhibit also — in 2nd and 6th.)

Orest. 787. ὥς νιν ἱκετεύσω με σῶσαι. | τό γε δίκαιον ᾧδ' ἔχει.

Phoen. 621. καὶ σὺ, μητρὸς; οὐ θέμις σοι | μητρὸς ὀνομάζειν κἄρα.

4. If the first dipodia of the verse is contained in entire words, (*and so as to be followed at least by a slight break of the sense*), the second foot is a Trochee (*or may be a Tribrach*):

Phœn. 636. ὡς ἄτιμος, | οἰκτρὰ πάσχων, ἐξελαύνομαι χθονός.

Orest. 788. μητέρος δὲ | μηδ' ἴδοιμι μνῆμα. πολεμία γὰρ ἦν.

Bacch. 585=629. καὶ θ' ὁ Βρόμος, | ὡς ἔμοιγε φαίνεται, δοῶν  
λέγω.

This nicety of structure in the long Trochaic of Tragedy was first discovered by Professor Porson: not an idea of such a canon seems ever to have been hinted before. (Vid. Kidd's Tracts and Misc. Criticisms of Porson, p. 197.—Class. Journ. No. XLV. pp. 166, 7.—Maltby's Lexicon Græco-Prosodiacum, p. lxvii.)

In the following lines, apparently exceptions to the rule, the true sense marks the true structure also:

Orest. 1523. πανταχοῦ | ζῆν ἡδὺ μᾶλλον ἢ θανεῖν τοῖς  
σώφροσιν.

Here πανταχοῦ belongs to the whole sentence, and not to ζῆν exclusively.

Iph. A. 1318. τὸν γε τῆς θεᾶς παῖδα, | τέκνον, ᾗ γε δεῦρ' ἐλήλυθας.

Here no pause of sense takes place after θεᾶς, (which read as a monosyllable,) but the words from τὸν to παῖδα are inclosed as it were in a vinculum of syntax.

The two following verses, the first with an enclitic after the four initial syllables, the second with such a word as is always subjoined to other words, have their natural division after the fifth syllable, and all is correct accordingly:

Iph. A. 1354. καταθανεῖν μὲν μοι | δέδοκται τοῦτοδ' αὐτὸ βούλομαι.

— 897. ἀλλ' ἐκλήθης γοῦν | ταλαίνης παρθένου φίλος πόσις.

Nor does the following verse,

Orest. 794. τοῦτ' ἐκεῖνο κτᾶσθ' ἐταίρους, μὴ τὸ συγγενὲς μόνον,  
contain any real exception to the canon: for the first dipodia does not end with a word marked by any pause of utterance. Quite the contrary indeed; for ἐκεῖνο is pronounced in immediate contact with κτᾶσθε:

τουτ' ἐκεινοκτασθ' ἐταιρους, κ. τ. λ.

otherwise the 2nd foot would not be a spondee at all. (Some-

thing more on this head will be found in note (B), ch. xvi., where lines like the following are considered:

Hecub. 723. Ἡμεῖς μὲν οὖν ἔωμεν, οὐδὲ ψάομεν.)

5. If the verse is concluded by one word forming the Cretic termination (—), or by more words than one to that amount united in meaning, so that after the sixth foot that portion of sense and sound is separately perceived, then the sixth foot is — or ∞, i. e. may not be — or ∞.

Phœn. 616. ἐξελαυνόμεσθα πατρίδος. καὶ γὰρ ἦλθες | ἐξελῶν.

— 643. ἐλπίδες δ' οὐπω καθεύδουσ', αἷς πέποιθα | σὺν θεοῖς.

Can it be necessary to remark, that in verses like that below the words at the close naturally go together, to form a quadrisyllabic ending, and have nothing to do with the rule here laid down?

Iph. A. 1349. σὺ πῶσαι· τὰ δ' ἀδύναθ' ἡμῖν καρτερεῖν | οὐ ῥάδιον.

The same is true of similar disyllabic, quinesyllabic, and other endings; which, however, in Tragic verse rarely take place.

## VII.—In the *Comic Tetrameter*,

1. the *Scansion* agrees with the Tragic; except only that the — in 6th sometimes, though very rarely, precedes the ∞ in 7th (ch. vi. §. 2.), as in the line from Philemon:

Οὔτε γὰρ ναυαγός, ἂν μὴ γῆς λάβηται φερόμενος.

The Comic like the Tragic Tetrameter admits the —∞ only in the case of a proper name, and not otherwise.

2. But in respect of *Structure* the nice points of Tragic verse are freely neglected. Neither the great division in medio versu (ch. vi. §. 3.), nor the rules (ch. vi. §§. 4, 5.) concerning those divisions which sometimes take place after the first dipodia, or before the final Cretic, appear to have been regarded in the construction of comic verse. Lines like the following occur in great abundance:

Nubes, 599. *πρῶτα μὲν χαίρειν Ἀθηναίοισι καὶ τοῖς ἐνυμμάχοις.*

— 580. *ἄτ' ἂν ὑμεῖς | ἐξαμάρτη', ἐπὶ τὸ βέλτιον τρέπειν.*

— 568. *πλείστα γὰρ θεῶν ἀπάντων ὠφελούσαις | τὴν πόλιν.*

### VIII.—*Anapestic Verses.*

1. The Anapestic Dimeter of Tragedy is so named from the striking predominance of the Anapestic foot, though it frequently admits the Dactylic dipodia. In a regular System it consists of Dimeters with a Monometer (or *Anapestic base*) sometimes interposed, and is concluded by a Dimeter Catalectic, technically called the *Paremiac* verse.

The separate feet of the Dimeter Acatalectic are shown in the scansional table below:

∞	—	∞	—	∞	—	∞	—
—	—	—	—	—	—	—	—
—	∞	—	∞	—	∞	—	∞

2. In the predominant or Anapestic dipodia the Anapest and Spondee are combined without any restriction:

Prom. V. 93, 4, 5. *δέρχθηθ' οἷαις | αἰκίασιν |*  
*διακναιόμενος | τὸν μυριετῇ |*  
*χρόνον ἀθλεύσω. |*

3. In the occasional or Dactylic dipodia the Dactyl most usually precedes its own Spondee, as in three instances which the following verses contain:

Prom. V. 292-5. *ἦκω δολιχῆς | τέρμα κελεύθου |*  
*διαμειψάμενος | πρὸς σέ, Προμηθεῦ, |*  
*τὸν περὶ γωκῇ | τόνδ' οἰωνόν |*  
*γνώμη στομίων | ἄτερ εὐθύνων. |*

4. Sometimes the Dactyl is paired with itself:

Med. 161, 2. *ᾧ μέγала Θέμι | καὶ πότνι' Ἀρτεμι, |*  
*λεύσσειθ' ἃ πάσχω. |*

— 167, 8. *ᾧ πάτερ, ᾧ πόλις, | ᾧ ἀπενάσθη*  
*αἰσχροῦς τὸν ἐμὸν | κτείνασα κάσιν. |*

(Dactyli sæpissime substituantur Anapestis, nec tantum



unus aliquis, sed sæpe etiam plures continui. Quinque continuavit Æschylus in Agam. 1561=1529.

τοῦτο· πρὸς ἡμῶν  
κάππεσε, κάτθανε, καὶ καταθάψομεν,  
οὐχ ὑπὸ κλαυθμῶν τῶν ἐξ οἴκων.

Septem Euripides in Hippolyt. 1361=1358.

πρόσφορά μ' αἶρετε, σύντονα δ' ἔλκετε  
τὸν κακοδαίμονα, καὶ κατάρατον  
πατρὸς ἀμπλακίαις.

Herman. p. 377=240.)

5. Very rarely, and perhaps not agreeably, in the Dactylic dipodia the Spondee is found to precede the Dactyl: of the two following instances, the first presents the more objectionable form; the second, succeeded by a Dactyl and Spondee, can hardly be said to offend at all:

Androm. 1228=1204. δαίμων ὅδε τις, | λευκὴν αἰθέρα  
πορθμενόμενος, | . . . . .

Iph. A. 161=159. θνητῶν δ' ὄλβιος | εἰς τέλος οὐδεὶς.

On this curious subject, in all its minutiae, vide the acute and diligent Elmsley, ad Med. 1050. note g, and Œd. Colon. 1766.

6. The Dactyl, when in any way it precedes the Anapest, appears to be considered by metrical scholars as a case of great awkwardness and difficulty. The following statement, reprinted with a few verbal alterations from the Museum Criticum (vol. i. p. 333.), may suffice perhaps for all practical purposes.

The concurrence of Dactyl with Anapest in that order is not very often found betwixt one dimeter and another.

Electr. Eurip. 1320, 1. ξύγγοι φιλῶν  
διὰ γὰρ ζευγνῦσ' ἡμᾶς πατρίων.

(vid. S. Theb. vv. 827, 8. 865, 6. for two more instances.)

The combination is very rare where one dipodia closes with a Dactyl and the next begins with an Anapest, thus:

Electr. Eurip. 1317.      θάρσει Παλλάδος | όσίαν ήξεις  
πόλιν· άλλ' άνέχου.

Hecub. 144.      ιζ' Αγαμέμνονος | ίκέτις γονάτων.

Within the same dipodia we may venture to assert that such a combination never takes place.

7. Thus far of the Anapestic Dimeter, when the first dipodia, as most usually it does, ends with a word.

This, however, is not always the case; and of such verses as want that division those are the most frequent, and the most pleasing also, which have the first dipodia after an Anapest (sometimes after a Spondee) overflowing into the second, with the movement Anapestic throughout.

Agam. 52.      πτερύγων έρετμοΐσιν | έρεσσύμενοι.

— 794=766.      καί ξυγχαΐρουσιν | όμοιοπρεπέϊς.

(vide Gaisford, Hephaest. pp. 279, 80. Maltby, Lex. Graeco-Pros. pp. xxviii, xxix. for a large collection of miscellaneous examples.)

The following rare, perhaps singular, instance,

Prom. V. 172=179.      καί μ' οϋτε | μελιγλώσσοις πειθοϋς,  
comes recommended at least by the uniform movement: whereas this line, if the reading be correct, from the Hippolytus,

v. 1376=1357.      τίς έφέστηκ' ένδεξια πλευροΐς;  
within the same word, ένδεξια, suffers the transition from Anapestic movement to Dactylic; a transition perhaps not entirely illegitimate, but one of very rare occurrence.

In the second line of those quoted below the structure, though exceedingly rare, is recommended by the continuity of Dactylic feet before and after it:

Agam. 1557=1504.      . . . . την πολυκλαύτην

Ίφιγένειαν | άναξια δράσας,

άξια πάσχων, κ. τ. λ.

8. The *synaphea*, (or *συνάφεια*,) that property of the Anapestic System which Bentley first demonstrated, is neither

more nor less than *continuous scansion*: that is, scansion continued with strict exactness from the first syllable to the very last, but not including the last itself, as that syllable, and only that in the whole System, may be long or short indifferently.

In this species of verse one hiatus alone is permitted, in the case of a final diphthong or long vowel so placed as to form a short syllable. The following instances may serve (Hermann, p. 373 = 237):

Pers. 39. καὶ ἐλειοβάται ναῶν ἐρέται.

— 548. ποθέουσαι ἰδεῖν ἀρτιζυγίαν.

— 60. οἶχεται ἀνδρῶν.

Hecub. 123. τὼ Θησείδα δ', ὅζω Ἀθηνῶν.

With this point of prosody premised, two passages may suffice to exemplify the *Synaphea*:

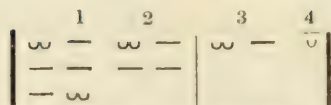
Prom. V. 199, 200. εἰς ἀρθρόν ἐμοὶ καὶ φιλότητα  
σπεύδων σπεύδοντί ποθ' ἥξει.

The last syllable of v. 199. becomes long from the short vowel *a* being united with the consonants *σπ* at the beginning of v. 200. Had a single consonant, or any pair of consonants like *κρ*, *πλ*, &c. followed in v. 200, the last syllable of v. 199. would have been short, in violation of the metre.

Again, Med. 161, 2. ὦ μεγάλα Θέμι καὶ πότνι' Ἀρτεμι,  
λεύσσεθ' ἃ πάσχω, . . . .

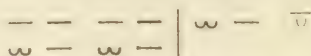
If after v. 161, ending with a short vowel, any vowel whatever had followed in v. 162, that would have violated the law of hiatus observed in these verses. And if a double consonant, or any pair of consonants like *κτ*, *σπ*, *δμ*, *μν*, &c. had followed in v. 162, Ἀρτεμι, necessarily combined with those consonants, would have formed the *Pes Creticus*, and not the *Dactyl* required. But λεύσσω follows with *λ* initial, and all is correct.

9. The *Versus Parœmiacus* hath its table of scansion as follows:



One limitation as to the concurring feet obtains, that ω in 1st never precedes ω in 2nd.

10. In the common dimeter, as must have already appeared, those dipodias form the most pleasing verse which end in entire words: but this law does not equally obtain in the Pæmiac, which then comes most agreeably to the ear when it forms the latter hemistich of the dactylic hexameter,



whether with the first dipodia distinctly marked, as

Prom. V. 127. πᾶν μοι φοβερὸν | τὸ προσέρπον,

or with any other variety of structure, as

Prom. V. 146. φρουρὰν ἄζηλον ὀχίσω.

———— 164. ἰχθροῖς ἐπίχαρτα πέπονθα.

———— 1106. τῇσδ', ἣντιν' ἀπέπτυσα μᾶλλον.

———— 305. φίλος ἐστὶ βεβαιώτερός σοι.

Sometimes, however, the Pæmiac is differently formed, admitting (with restriction §. 9.) the Dactyl in 1st:

Med. 1085. οὐκ ἀπόμουνον τὸ γυναικῶν.

(Vide Museum Criticum, V. i. pp. 328, 9. 332, 3.)

11. The following may serve as a short specimen of an Anapestic System with all its usual parts:

Med. 757. 761. Ἀλλὰ σ' ὁ Μαΐας πομπᾶτος ἄναξ

πελάσειε δόμοις,

ᾧν τ' ἐπίνοιαν σπένδεις κατέχων,

πράξιαις, ἐπεὶ γενναῖος ἀνὴρ,

Αἰγεῦ, παρ' ἐμοὶ δεδῶκησαι.

### IX.—*The Anapestic Tetrameter Catalectic,*

1. peculiar to comedy, consists of eight feet all but a syllable; or may be considered as made up of two dimeters, of



which the second is catalectic to the first. Its scansional table is given below :

1	2	3	4	5	6	7	8
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—
—	—	—	—	—	—	—	—

One restriction as to the feet separately admissible obtains, that the two feet — ∞ ∞ —, in that order, nowhere concur in the long Anapestic.

2. In the long as in the short Anapestic verse Dactyls are admitted much more sparingly into the second than into the first place of the dipodia. (Elmsley, p. 93.)

3. In the 1200 (or more) Tetrameter Anapestics of Aristophanes only 19 examples occur of a Dactyl in 2nd, the only *second* place of a dipodia which it can occupy.

In 13 of those verses the preceding foot is also a Dactyl, as in Nub. 400.

οὐδὲ Κλεώνυμον, οὐδὲ Θέωρον ; | καίτοι σφύδρα γ' εἴς' ἐπίορκοι.

In the remaining 6 of those verses 4 have the Dactyl after a Spondee, as Nub. 408.

ῶπτων γαστέρα τοῖς συγγενέσιν, | καὶ τ' οὐκ ἔσχων ἀμελήσας.

The other 2 have the Dactyl after an Anapest, as Nub. 351.

τί γάρ, ἦν ἄρπαγα τῶν δημοσίων | κατίδωσι Σίμωνα, τί ὀρῶσιν ;  
(Elmsley, p. 93.)

4. The last quoted verse exhibits the transition (in long Anapestics) from Anapestic movement to Dactylic in separate words. The following verses show within the same word the transition from Dactylic movement to Anapestic. Both cases are very rare.

Vesp. 706. εἰ γὰρ ἐβουλοντο βίον πορίσαι | τῷ δήμῳ, ῥάδιον ἦν ἄν.

Ranæ 1044. Οὐκ οἶδ' οὐδέ τις ἦντιν' ἐρῶσαν | πωποτ' ἐποίησα γυναικα.

5. Of all those nineteen Tetrameters described in §. 3.

one only is destitute of the division (or *cæsura* technically so called) after the first dipodia:

Nubes 353. ταῦτ' ἄρα, ταῦτα Κλε|ώνυμον αὖται || τὸν ῥίψασπιν  
χθῆς ἰδοῦσαι. (Elmsley, p. 94.)

6. This division after the first dipodia is indispensable, if the 2nd foot be a Dactyl and the 3rd a Spondee: therefore the last syllable of the Dactyl may not begin an Iambic or (υ — —) Bacchean word.

The following verses, faulty on that account,

Eccl. 514. ξυμβούλοισιν ἀπάσαις | ὑμῖν, χρήσωμαι. καὶ γὰρ ἐκεῖ μοι.

Equit. 505. ἡνάγκαζεν ἔπη | λέξοντας γ' ἐς τὸ θέατρον παραβῆναι.

have been corrected, the one by Brunck, the other by Porson, and by both from the same delicacy of ear, thus:

ξυμβούλοισιν | πάσαις ὑμῖν || χρήσωμαι. καὶ γὰρ ἐκεῖ μοι.

ἡνάγκαζεν λέξοντας ἔπη πρὸς τὸ θέατρον παραβῆναι.

(vide Porson, lix, lx. = 53, 54.)

7. The division after the first dimeter is as strictly observed in the long Anapestic as in the long Trochaic verse (ch. vi. §. 3.); and, as in that, cannot take place after a preposition merely or article belonging in Syntax to the second dimeter.

Plut. 487, 8. ἀλλ' ἤδη χρεῖν | τι λέγειν ὑμᾶς || σοφὸν, ᾧ νικήσετε  
τηνδῖ,

ἐν τοῖσι λόγοις | ἀντιλέγοντες || μαλακὸν δ' ἐνδῶσσετε μηδέν.

These lines exhibit, beside the one necessary division after the first dimeter, that after the first dipodia also, which always gives the most agreeable finish to the verse.

8. It has been remarked on the authority of Elmsley (vide ch. v. §. 5.), that the Plutus was written after the versification of the comic stage had assumed an appearance of smoothness and regularity quite unknown before.

The following Analysis of 110 long Anapestic verses from v. 486. of the Plutus to v. 597. (there being no v. 566. in Dobree's edition) may very happily illustrate the truth of that remark.

In 104 of those lines, that which is here regarded as the most harmonious structure of the verse uniformly prevails.

Of the six which remain, three verses (517. 555. 586.) differ only by having the Dactyl in quinto:

555.  $\omega\varsigma$  μακαρίτην, |  $\tilde{\omega}$  Δάματερ, | τὸν βίον αὐτοῦ κατέλεξας.

And the other three verses (519. 570. 584.), though wanting the division after the first dipodia, yet present the continuous flow of Anapestic movement throughout.

570. ἐπιβουλεύουσί τε τῷ πλήθει, καὶ τῷ δήμῳ πολεμοῦσιν.

N. B. In the Tetrameter Anapestic the very same hiatus of a long vowel or diphthong sometimes occurs as in the Dimeter. (Vide ch. viii. §. 8.)

For instance,

Plutus 528. Οὐτ' ἐν δάπισιν· τίς γὰρ ὑφαίνειν ἐθελήσει, χρυσίου  
ὄντος;

— 549. Οὐκουν δῆπου τῆς Πτωχείας Πενίαν φαρμὲν εἶναι ἀδέλφην.

### X.—*The Ictus Metricus of Anapestic Verse.*

1. The metrical ictus has been briefly explained at the beginning of this Introduction. Its application to the dipodias of Anapestic verse is quite clear and perspicuous: the ictus falls on the last syllable of the  $\cup \cup$  — and its companion — —<sup>1</sup>, and on the first of the — —<sup>1</sup>  $\cup \cup$  and its accompanying — —<sup>1</sup>.

First, in a line of pure Anapests, all but one Spondee in 5th, which there seems to predominate:

Aves 503. οβολον<sup>1</sup> κατεβρο<sup>||</sup>χθισα, <sup>1</sup>κα<sup>||</sup>τα κενον τον <sup>1</sup>θυλακον <sup>||</sup>οικαδ'  
<sup>1</sup>αφειλκον.

Secondly, in a line of Anapests and Spondees:

Plutus 536. και παιδαριων<sup>||</sup> υποπεινωντων<sup>||</sup> και γρα<sup>||</sup>ιδιων<sup>||</sup> κολοσυρτον<sup>1</sup>;

Phœn. 618. ἀνοσιος πεφύκας. ἀλλ' οὐ πατριδος ὥς σὺ πολεμῖος.

6. What the Tribrach is to the Trochee, the *nominal* Anapest is to the Trochaic Spondee, as its equivalent or substitute; and this Anapest of course has its ictus on the first syllable ∪ —.

Orest. 1540. ἀλλὰ μεταβουλευσομεσθα. τοῦτο δ' οὐ καλῶς λεγεις.

— 1529. οὐ γὰρ, ἦτις Ἑλλάδ' αὐτοῖς φρυζὶ διελυμνηατο.

7. The following lines, formed artificially, (like Bentley's *Commodavi*, &c. in his metres of Terence,) are calculated merely to afford an easy praxis for the ictuation of Trochaic verse:

ἡλθεν οὗτος ἡλθεν οὗτος | ἡλθεν οὗτος ἡλθε δῆ.  
 ἀδικος ἡλθεν ἀδικος ἐλθων | ἀδικος ἡλθεν ἡλθε δῆ.  
 ἡλθεν ἀδικος ἡλθεν ἀδικων | ἡλθεν ἀδικος ἡλθε δῆ.  
 πότερα δέδιε, πότερα δέδιε, | πότερα δέδιε δέδιωτα;

8. Instances frequently occurring of words like those now given, ἀδικος, ἀδικων, &c. ictuated on the antepenult, may be considered, if not as positively agreeable to the ear, yet at any rate as passing without objection or offence.

But where the penult of words like ἀμφοτέρα or θορυβος is marked with the ictus, something awkward and hard, or so fancied at least, has even led to violations of the genuine text under pretence of improving the metre.

For example, the following genuine verse, Iph. A. 875=886,

ὦ θυγατερ, ἦκεις ἐπ' ὀλεθρῷ καὶ σὺ καὶ μητηρ σεθεν,

has on that very plea been disfigured (vid. ch. vi. §. 4.) by this alteration:

θυγατερ, ἦκεις | ἐπ' ὀλεθρῷ σὺ καὶ σὺ καὶ μητηρ σεθεν.



In v. 1324=1345, the word *θυγατερ* occurs with the more usual, and it may be the pleasanter, ictuation :

ω γυναι ταλαινα, Ληδας θυγατερ. ον ψευδη θροεις.

A similar difference is found in the ictus of *Αρτεμιδι*,  
Iph. A. 872=883.

παντ' εχεις. Αρτεμιδι θυσειν παιδα σην μελλει πατηρ.

348=359. Αρτεμιδι, και πλουν εσεσθαι Δαναϊδαις, ησθεις φρενας.

The two following lines from the *Persæ* also exhibit that peculiar ictus:

739. ω μελεος, οϊαν αρ' ηβην ξυμμαχων απωλεσε.

176. τουδε μοι γενεσθε, Περσων γηραλεα πιστωματα.

Other varieties, and not of very rare occurrence, may be remarked in these lines:

Agam. 1644. δεχομενοις λεγεις θανειν σε· την τυχην δ' ερωμεθα.

Iph. A. 852=863. ως μονοις λεγοις αν, εξω δ' ελθε βασιλικων  
δομων.

—— 900=911. ουκ εχω βωμον καταφυγειν αλλον η το σον  
γονυ.

## XII.—*The Ictus of Iambic Verse in Tragedy.*

9. In the Iambic dipodia (supra 4.) the Iambus and the Spondee have the ictus on the second syllable. When the Tribrach stands in the place of the Iambus, and the *nominal* Dactyl in that of the Spondee, each of those feet has the ictus on the middle syllable,  $\cup\cup$ ,  $\cup\cup$ .

The ictuation therefore of Iambic verse in its resolved feet may be readily shown :

Œd. R. 112. ποτερα δ' εν οικοις η' ν αγροις ο Λαϊος.

—— 26. φθινουσα δ' αγελαις βουνομοις τοκοισι τε.

Phœn. 618. ἀνοσιὸς πεφνκας. ἀλλ' οὐ πατριῶος ὥς σὺ πόλεμιος.

6. What the Tribrach is to the Trochee, the *nominal* Anapest is to the Trochaic Spondee, as its equivalent or substitute; and this Anapest of course has its ictus on the first syllable ω —.

Orest. 1540. ἀλλα μεταβουλευσομεσθα. τουτο δ' οὐ καλῶς λεγεις.

— 1529. οὐ γαρ, ἥτις Ἑλλαδ' αὐτοῖς Φρυγί διελνμῆνατο.

7. The following lines, formed artificially, (like Bentley's *Commodavi*, &c. in his metres of Terence,) are calculated merely to afford an easy praxis for the ictuation of Trochaic verse:

ἡλθεν οὗτος ἡλθεν οὗτος | ἡλθεν οὗτος ἡλθε δη.  
 ἀδικος ἡλθεν ἀδικος ἐλθων | ἀδικος ἡλθεν ἡλθε δη.  
 ἡλθεν ἀδικος ἡλθεν ἀδικων | ἡλθεν ἀδικος ἡλθε δη.  
 πότερα δεῖδε, πότερα δεῖδε, | πότερα δεῖδε δεῖδιота;

8. Instances frequently occurring of words like those now given, ἀδικος, ἀδικων, &c. ictuated on the antepenult, may be considered, if not as positively agreeable to the ear, yet at any rate as passing without objection or offence.

But where the penult of words like ἀμφοτερα or θορυβος is marked with the ictus, something awkward and hard, or so fancied at least, has even led to violations of the genuine text under pretence of improving the metre.

For example, the following genuine verse, Iph. A. 875=886,

ω θυγατερ, ἡκεις ἐπ' ὀλεθρῳ καὶ σὺ καὶ μητηρ σεθεν,

has on that very plea been disfigured (vid. ch. vi. §. 4.) by this alteration:

θυγατερ, ἡκεις | ἐπ' ὀλεθρῳ σφ καὶ σὺ καὶ μητηρ σεθεν.

In v. 1324=1345. the word *θυγατερ* occurs with the more usual, and it may be the pleasanter, ictuation:

ω γυναι ταλαινα, Δηδας θυγατερ. ου ψευδη θροεις.

A similar difference is found in the ictus of *Αρτεμιδι*,  
Iph. A. 872=883.

παντ' εχεις. Αρτεμιδι θυσειν παιδα σην μελλει πατηρ.

348=359. Αρτεμιδι, και πλουν εσεσθαι Δαναΐδαις, ησθεις φρενας.

The two following lines from the *Persæ* also exhibit that peculiar ictus:

739. ω μελεος, οϊαν αρ' ηβην ξυμμαχων απωλεσε.

176. τουδε μοι γενεσθε, Περσων γηραλεα πιστωματα.

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## XII.—*The Ictus of Iambic Verse in Tragedy.*

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— 26. φθιγουσα δ' αγελαις βουνομοις τοκοισι τε.

Æd. R. 568. πῶς οὖν τοθ' οὗτος ὁ σοφὸς οὐκ ἠνδ' αὖ ταδε;

Med. 1173. εἴτ' ἀντιμολπον ἤκεν ὀλολυγῆς μεγαν.

Æd. R. 719. ἐρριψεν ἄλλων χερσιν εἰς ἀβατον ὄρος.

Phœn. 40. ὦ ξενε, τυραννοῖς ἐκποδῶν μεθίστασο.

Æd. R. 257. ἀνδρὸς τ' ἀρίστου βασιλεως τ' ὀλωλοτος.

Orest. 288. καὶ νῦν ἀνακαλυπτ', ὦ κασιγνήτον καρᾶ.

10. It has been truly asserted (ch. iii.), that the structure of the Iambic Trimeter is decidedly Trochaic. And though every principal point in the constitution of that verse has been here separately stated and explained, yet the correspondency betwixt the Iambic Trimeter and a certain portion of the Trochaic Tetrameter (as hinted above, §. 4.) may be advantageously employed to illustrate the common properties of both. With this view, then, to any Trimeter (except only those very few with Anapests initial) let the Cretic beginning ἐηλαδῆ or ἄλλα νῦν be prefixed, and every nicety of ictuation, more clear as it is and more easily apprehended in Trochaic verse, will be immediately identified in Iambic.

For instance, the lines already quoted, Æd. R. 112. Orest. 288. Æd. R. 719. with the Cretic prefixed, become long Trochaics, and admit the Trochaic analysis :

ἐηλαδῆ. ποτεῖρα δ' ἐν οἰκοῖς ἦ' ν' ἀγροῖς ὁ Λαῖῖος.

ἐηλαδῆ. καὶ νῦν ἀνακαλυπτ', ὦ κασιγνήτον καρᾶ.

ἄλλα νῦν ἐρριψεν ἄλλαις χερσιν εἰς ἀβατον ὄρος.

By a similar process, the identity of the Cretic termination in both verses (ch. iii. §. 2. R. and ch. vi. §. 5.) as subject to the same canon is instantly discovered :

Orest. 762. δεινὸν οἱ πολλοὶ, κακουργοῦς ὅταν ἔχωσι | προστάτας.

— 541. . . . . ἀπελθέτω δὴ τοῖς λόγοισιν | ἐκποδῶν.

Ἀλλὰ νῦν ἀπελθέτω δὴ τοῖς λόγοισιν | ἐκποδῶν.



The correspondency, however, of the Iambic Trimeter with that portion of the Trochaic Tetrameter is then only quite perfect when the former verse has the predominant division, M, (ch. iii. §. 1.) as in the Senarius quoted above.

### XIII.—*The Ictus of the long Trochaic of Comedy.*

11. The scansion of the Comic Tetrameter agrees with that of the Tragic, except in one point, that it admits, though very rarely, the — in 6th before the ∞ in 7th; and the ictuation is the very same in both verses. Of that exception the line already quoted may afford a sufficient example:

|        ||        |        ||        |        ||        |        ||  
ουτε γαρ ναυαγος, αν μη γης λαβηται φερομενος.

### XIV.—*The Ictus of Iambic Verse in Comedy.*

12. The Comic Trimeter in Scansion differs from the Tragic by admitting the —∞ in 5th, and the ∞— in 2d, 3d, 4th, and 5th.

The Dactyl in 5th of the Comic has the same ictus —∞ as it has in 1st and 3d of the Tragic Senarius, thus:

Plut. 55.    πυθοιμεθ' αν τον χρησμον ημων, οτι νοει.

—— 1149. επειτ' απολιπων τους θεους ενθαδε μενεις.

Whatever be the real nature of that licence which admits the Anapest so freely into Comic verse, no doubt can exist as to the place of its ictus on the last syllable ∞—; and the following lines may serve as examples:

Nub. 2.    ω Ζευ βασιλευ, το χρημα των νυκτων οσον.

Nub. 24. ειθ' εξεκοπην προτερον τον οφθαλμον λιθω.

—— 20. οποσοις οφειλω, και λογισμαι τους τοκους.

—— 11. αλλ' ει δοκει, ρεγκωμεν εγκεκαλυμμενοι.

13. The Tetrameter of Comedy admits no feet but those which are found, and with more frequency, in the Trimeter. The ictuation on the feet in each verse is the very same, as the following lines may serve to exemplify: (Porson, xli.=38.)

Plut. 253.     ω πολλὰ δὴ τῷ ἔεσποτῇ ταυτὸν θυμὸν φαγόντες.

Ranæ 911.     πρωτίστα μὲν γὰρ ἓνα γέ τινα καθείσεν ἐγκαλυψας.

— 917.     οὐχ ἥττον ἢ νυν οἱ λαλουντες. ἡλιθίος γὰρ ἦσθα.

Thesm. 549.     ἐγένετο Μελαριππὰς ποίων Φαιδραῖ τε Πηνελόπην τε.

In this verse, generally, the Iambic structure so clearly predominates, that little advantage can be gained by submitting it to the Trochaic analysis; as, against the judgment of Bentley, has been lately recommended by Ilgenius. (Vide Maltby, Lex. Gr. Pros. p. xxxvi.)

And yet in some cases, perhaps, of resolved feet, and in verses too wanting the regular cæsura, the law of ictuation may be more correctly apprehended by applying the Trochaic scale than otherwise.

It is worth the while to observe, that of 37 Tetrameters in the Plutus, vv. 253—289, containing only two resolved feet, one a Tribrach and one a Dactyl, (vid. Elmsley, u. s. p. 83.) the versification is remarkably smooth: and if those lines be read with the proper ictus, the Iambic movement cannot fail to be pleasantly and distinctly felt on the ear.

#### XV.—Note A. *On the Concurrences.*

In ch. ii., where the concurrence of ω or −ω before ω—in the Trimeter of Comedy is condemned, a promise is given, that the necessity for that limitation should be made to appear.

The true constitution of the Comic Senarius (in all its bearings) was first discerned by Dawes. In his Emenda-

tions on the Acharnians (Misc. Crit. 253 = 463, &c.) at v. 146.

Εν τοῖσι τοιχοῖς ἐγραφον Ἀθηναῖοι καλοὶ,

he condemns as unlawful the concurrence of feet above-mentioned; and claims the credit not only of discovering that canon, but of assigning the true reason also as derived from the laws of Iambic ictuation.

As the verse stands at present, he says,

Εν τοῖσι τοιχοῖς ἐγραφον Ἀθηναῖοι καλοὶ,

you have, with gross offence to the ear, the interval of four syllables from ictus to ictus, when the lawful extent of that interval can only be three. His emendation, demanded no less by the syntax of the whole passage than by the metre of that line, has since been sanctioned by the authority of the Ravenna MS.

Εν τοῖσι τοιχοῖς ἐγραφ', Ἀθηναῖοι καλοὶ.

On the Trochaic scale of Scansion, it is obvious to remark, that the redundancy of a syllable in the vulgar text would be instantly detected:

ἀλλὰ νυν ἐν | τοῖσι τοιχοῖς | ἐγραφον Ἀθηναῖοι καλοὶ.

One illustration more, from a false reading in Tragedy, may not be deemed superfluous.

In the Orestes 499 = 505. the text of the old editions stands thus:

αὐτὸς κακίων ἐγένετο μητέρα κτανών·

which in the Iambic Scansion presents the concurrence of the — and the —. Here again the Trochaic scale affords the ready test; it instantly detects the redundant syllable:

ἀλλὰ νυν ἀν' τοῖς κακίων | ἐγενετο μητε|ρα κτανών.

The just and simple emendation of Porson need hardly be given:

αὐτὸς κακίων μητέρ' ἐγένετο κτανών.

XVI.—Note B. *On the Pause or Cretic Termination.* (Vide ch. iii. §. 2. ch. vi. §. 5.)

1. In the Iambic Trimeter, if the slightest pause or break in the sense cause the word or words which give to the verse a Cretic ending (— —) to be separately uttered, then the 5th foot may not be — —, but must be — —, or — —.

The different modes of concluding the line which reject the — — in 5th shall be first exhibited.

a. The simplest structure which rejects the — — there is the following, when the Cretic consists of a single detached word :

Hecub. 343. κρύπτοντα χεῖρα καὶ πρόσωπον | ἔμπαλιν.

Ion 1. Ἀτλας ὁ νώτοις χαλκείσιν | οὐρανόν.

which lines in the old editions stand thus :

Κρύπτοντα χεῖρα καὶ πρόσωπον | τοῦμπαλιν.

Ἀτλας ὁ χαλκείοισι νώτοις | οὐρανόν.

(Vide Porson, xxx.=27.)

β. In the next case the Cretic consists of — — and a syllable, thus :

Orest. 1079. κῆδος δὲ τοῦμόν καὶ σὸν οὐκέτ' | ἐστὶ | δῆ.

—— 1081. χαῖρ' οὐ γὰρ ἡμῖν ἐστὶ τοῦτο, | σοὶ γε | μὴν.

or the Cretic consists of an article or preposition (—) attached (in syntax or collocation) to the subsequent word :

Hecub. 382. καλῶς μὲν εἶπας, θύγατερ, ἀλλὰ | τῷ καλῷ.

—— 379. δεινὸς χαρακτὴρ, κἀπίσημος | ἐν βροτοῖς.

Under this head of monosyllables are embraced τίς, πῶς, when interrogative, with ὡς, οὐ, καί, and the like. (Vide Porson, xxxi.=27.)

2. Many semblances of the Cretic termination occur to which the Canon bears no application. Those cases, admitting the — — in 5th, may be commodiously classed under the following heads :



Where a monosyllabic word before the final Iambus belongs by collocation to the preceding word; as in enclitics:

Hec. 505. *σπεύδωμεν, ἐγκονῶμεν· ἡγοῦ μοι | γέρον.*

Prom. V. 669. *τί παρθελεύει δαρὸν, ἐξόν σοι | γάμον.*

Agam. 1019. *ἔσω φρενῶν λέγουσα πείθω νιν | λόγῳ.*

Rhes. 717. *βίον δ' ἐπαιτῶν εἶρπ' ἀγύρτης τις | λάτρει.*

Philoct. 801. *ἔμπρησον, ᾧ γενναῖε· κἀγὼ τοι | ποτέ.*

or in such words, not enclitic, as cannot begin a sentence or a verse:

Prom. V. 107. *οἶόν τε μοι τάσδ' ἐστί· θνητοῖς γὰρ | γέρα.*

Trach. 718. *πῶς οὐκ ὀλεῖ καὶ τόνδε; δόξῃ γοῦν | ἐμῇ.*

Prom. V. 846. *λέγ'· εἰ δὲ πᾶντ' εἶρηκας, ἡμῖν αὖ | χάριν.*

Œd. T. 142. *ἀλλ' ὥς τάχιστα παιῖδες, ὑμεῖς μὲν | βᾶθρων.*

Soph. Electr. 413. *εἴ μοι λέγοις τὴν ὄψιν, εἴποιμ' ἂν | τότε.*

In the numerous instances of *ἂν* so posited it deserves remark, that *ἂν* is always subjoined to its verb, and that with elision as in the line quoted. (Vide Porson, xxxi.=28.)

3. Where words like *οὐδεὶς* and *μηδεὶς* so given ought in Attic orthography to be written thus: *οὐδ' εἷς* and *μηδ' εἷς*:

Phœn. 759. *ἀμφοτέρων· ἀπολειφθὲν γὰρ οὐδ' ἓν θάτερον.*

Alc. 687. *ἦν δ' ἐγγυὲς ἔλθῃ θάνατος, οὐδ' εἷς βούλεται.*

(Vide Porson, xxxiv. v.=31.)

4. And where, in the Plays of Sophocles, the dative cases plural of *ἐγὼ* and *σὺ* are exhibited as Spondees, thus, *ἡμῖν*, *ὑμῖν*; when that Tragedian, however strange it may appear, employed those pronouns in his verse actually as Trochees. In that pronunciation, they are by some Grammarians written, *ἡμῖν*, *ὑμῖν*, but *ἡμιν*, *ὑμιν*, more generally:

Electr. 1328. *ἡ νοῦς ἔνεστιν οὗτις ὕμιν ἐγγενής;*

Œd. Col. 25. *πᾶς γὰρ τις ἡῦδα τοῦτό γ' ἡμιν ἐμπόρων.*

In which two lines *ὑμῖν* and *ἡμῖν* would vitiate the metre.

(Vide Porson, xxxv.=32.)

5. One particular case seems to have created a very needless perplexity; namely, where the verse is concluded by a trisyllabic word with certain consonants initial which do not permit the short vowel precedent to form a short syllable. (Vide Porson, xxxviii. = 34, 5.)

The following verses, as being supposed to labor under the vicious termination, are recommended by the Professor to the sagacity of young Scholars for correction:

Hecub. 717. ἡμεῖς μὲν οὖν ἔωμεν, οὐδὲ ψάομεν.

Androm. 347. φεύγει τὸ ταύτης σῶφρον' ἀλλὰ φεύσεται.

Iph. A. 531. κἄμ' ὥς ὑπέστην θῦμα, κᾷτα ψεύδομαι.

(In these verses also from Euripides the very same difficulty, if it be one, is involved:

Bacchæ 1284. Ὠιμωγμένον γε πρόσθεν ἢ σε γνωρίσαι.

Electr. 850. τλήμων Ὀρέστης' ἀλλὰ μὴ με κτείνετε.)

Here the word preceding the final Cretic must be either a Trochee or a Spondee. If it is a Trochee, all is well: nothing more need be said. If it is not a Trochee, but a Spondee, what causes it to be so? Evidently the final short vowel of each word being touched in utterance by the initial π of ψ, or πσ, with which the next word commences.

Then, so far from any pause or break of the sense intervening, on which condition alone the Canon operates, there is an absolute continuity of sound and sense together; and the verse ends with a quinquesyllabic termination, as complete as in Phœniss. 32. 53. where ἐξαντλούμενος and συγκοιμωμένη terminate the line: even so, οὐκ ἐπσαύομεν, ἀλλὰ πσεύσεται, κᾷτα πσεύδομαι. (This was stated so long ago as 1802. Vide Dalzel, Collect. Græc. Maj. T. ii. Nott. p. 164.)

6. Several modifications of the line, according to the connexion of the words by which it is concluded, come next to be considered. Some of these cases, when the words are duly separated, present a dissyllabic, some a quadrisyllabic

ending: in others the combination is such as to exhibit a collective termination of five syllables, or more :

α. *Æd. R. 435.* ἡμεῖς τοιοῖδ' ἔφουμεν, ὥς μὲν σοι δοκεῖ.

This line, even so read, would not violate the Canon; for it does not present a Cretic separately pronounced. But it stands far more correctly thus in Elmsley's Edition, — ὥς σοι μὲν | δοκεῖ, with an ending clearly dissyllabic.

β. The following line again as clearly presents a termination of four syllables:

*Æd. R. 1157.* ἔδωκ'· ὀλέσθαι δ' ὠφελον | τῇδ' ἡμέρᾳ.

The three following instances are taken from Elmsley, ad *Æd. Col. 115.*

γ. *Iph. A. 858.* δοῦλος, οὐχ ἀβρύνομαι τῷδ'· ἡ τύχη γάρ μ' οὐκ ἔᾶ.

Here the ending is not trisyllabic; for μ' οὐκ go together, and the enclitic μέ hangs upon γάρ: and as γάρ in collocation is attached to the precedent ἡ τύχη, the accumulation of syllables in continuity amounts to seven.

δ. *Ion 808.* δέσποινα, προδεδόμεσθα· σὺν γὰρ σοι νοσῶ.

Here the words σὺν γὰρ σοι, being under the vinculum of Syntax, cannot be disjoined. And σὺν σοι γάρ, if so read, from the law of collocation in words like γάρ, must go together. Either way the structure of the verse is legitimate, with a dissyllabic ending.

ε. *Eur. Electr. 275.* ἡρουντόδ'· αἰσχρόν γ' εἶπας· οὐ γὰρ νῦν ἀκμή.

Here οὐ negatives νῦν, and of course must be uttered in the same breath with it, — οὐ γὰρ νῦν | ἀκμή.

Elmsley himself (ad *Æd. Col. 115.*) on the two following lines,

ζ. *Æd. Col. 265.* ὄνομα μόνον δέσαντες· οὐ γὰρ δὴ τό γε,

η. *Electr. 432.* τύμβῳ προσάψης μηδέν· οὐ γὰρ σοι θέμις,

justly remarks, that neither line contains any thing wrong: for the words σοι and δὴ, the one enclitic, the other by col-

location attached to the word precedent, make a slight dissyllabic ending, as far as any separate termination exists.

7. The following line may serve to represent several others of similar construction:

Aj. Fl. 1101. ἔξεστ' ἀνάσσειν, ὦν ὅδ' ἡγεῖτ' οἰκοθεν.

(Vide Elmsley, Mus. Crit. V. i. pp. 476—480. et ad Heracl. 371. 530.)

“If we suppose the first syllable of οἰκοθεν to be attracted by the elision to the preceding word, the verse will cease to be an exception to Porson's Canon.” At the same time, he frankly confesses, that he is not satisfied with this solution of the difficulty, and goes on with great acuteness to state his objections to it.

Now, on the other hand, we are told of Hegelochus, who acted the part of Orestes in the Play so named, that when he came to v. 273. ἐκ κυμάτων γὰρ αὔθις αὖ γαλήν' ὄρω, wanting breath to pronounce γαλήν' ὄρω with the delicate synalepha required, he stopped between the words, and uttered these sounds instead, γαλῆν ὄρω. (Vide Porson, ad Orest. 273.)

From this anecdote have we any right to conclude, that in cases like that of . . . ἡγεῖτ' οἰκοθεν, at the close of the verse, the first syllable of οἰκοθεν was by the elision attracted to the preceding word ἡγεῖτο? and in all similar cases may we suppose the two words to have been so closely connected in sound as to leave no perceptible suspension of the sense whatsoever?

It is enough perhaps to have thrown out the suggestion; and there let the matter rest for the present.

XVII.—Note C. *On the Anapest Proprii Nominis in the Tragic Senarius, and on other licences of a similar description.*

Before we engage in the direct discussion of the point here proposed, let a few remarks be premised.



1. In the first place, there is a well-known distinction in music betwixt common time and triple time. To this musical distinction there exists something confessedly analogous in the difference betwixt the time of Anapestic and Dactylic verse, and that of Iambic and Trochaic.

Agreeably then to this analogy, we may be allowed for the sake of illustration to use the terms common and triple time in the pages which follow.

2. In the next place, the terms Anapest and Dactyl have been already used on two occasions palpably different.

First, as the names of the natural feet in the triple time of Anapestic and Dactylic verse, with their ictus thus,

ω —, — ω.

Med. 167, 8. ω πατερ, ω πολις, ων απενασθην  
αισχωρως τον εμον κτεινασα κασιν.

Secondly, as the names of two short syllables before or after a long one, in the common time of Trochaic or Iambic verse, with a different ictus, thus, ω —, — ω.

Œd. R. 257. ανδρος γ' αριστον βασιλεως τ' ολωλοτος.

Phœn. 621. και συ μητερ; ου θεμις σοι μητρος ονομαζειν καρα.

In future, it may be safe and useful to call the first of these the *natural*, and the second the *nominal*, Dactyl and Anapest.

3. Thirdly, the terms Anapest and Dactyl have a different use still, to denote certain feet admissible in certain kinds of Iambic and Trochaic verse, as equivalent to the proper feet of each metre, being admitted not only into the Spondaic places of the dipodia, but into the Iambic and Trochaic likewise.

In the pronunciation of those peculiar feet, it is probable there was something correspondent to the slurring, so called, of musical notes; and, since necessity demands a third name



are from their nature liable to be rapidly spoken; in the following verses,

Phœn. 764=769. γάμους δ' ἀδελφῆς Ἀντιγόνης παιδός τε σοῦ,  
Androm. 14. τῷ νησιώτῃ Νουπτολέμῳ ἑορὸς γέρας,

and in that above,

εἰς ἄρ' Ἰφιγένειαν Ἑλένης νόστος ἦν πεπρωμένος;

naturally enough the names Ἀντιγόνης and Νουπτολέμῳ and Ἰφιγένειαν might be slurred into something like Ἀντ'γόνης, Νουπτ'λέμῳ, Ἰφ'γένειαν: the ear of course would find no cause of offence, and the eye takes no cognisance of the matter.

5. If this mode of solution be allowed as probable at least in the department of proper names in Tragic verse to which it bears direct application, by parity of argument perhaps it may be extended to the similar case of common words used in Comic verse also.

Take for instance the line above quoted;

λόγων ἀκριβῶν σχινδαλάμους μαθήσομαι;

What was the objection to the old and vulgar reading, σκινδαλμούς? Clearly this: that it placed a — in 4th. What then does σχινδαλάμους place there? Either — is pronounced as three distinct syllables, in what is called triple time, while the metre itself is in common, or by rapid utterance σχινδ'λάμους comes to the ear; and so the verse proceeds with its own regular movement.

Briefly, we have either σκινδαλμούς, a molossus, — — —, which murders the metre entirely;

or σχινδαλάμους, a full-sounded choriambus, — — —, which contrary to the law of the verse mingles triple with common time;

or σχινδ(α)λάμους, i. e. in effect, the pes creticus, — — —, that very quantum of sound which the metre requires.

P. S. It may be necessary to remark, that Clarke's reasoning about the — — Proprii Nominis in 4th is just as ap-

plicable to the 2d place also with that foot as to the 4th: And if his argument, as here stated, be sufficient to account for the licence in the 2d and 4th places, of course, where the same licence occurs in the 3d and 5th, its admission there also must be considered in the very same light.

For examples of the  $\cup\cup$ — (or — $\cup\cup$ —) *Proprii Nominis* in all the four places, see ch. i. §. 3.

6. Before advancing a step farther, it is but right to avow, that all which we at present propose, is to set this question fairly agoing on its apparently reasonable and very probable ground.

High probability then favors the idea, that the *Anapests* (and *Choriambi*) of Greek Comedy (under all combinations of words and syllables) were passed lightly over the tongue without trespassing on the time allowed betwixt ictus and ictus in verses not containing those feet, i. e. in metres of common time.

Any thing like a perfect enumeration of particulars commodiously classed would be found to demand a serious sacrifice of leisure and labor. The classes which are here given in specimen only, while they undoubtedly embrace a very great majority of the facts, may serve to show the nature of that extensive survey which would be necessary to make the induction complete.

7. Instances like *σχινδαλάμους*, it might *a priori* be calculated, are not likely to be very numerous; hardly 10 in every 100 of the Comic Trimeters: nor do all the words of similar dimensions with *σχινδαλάμους* present a *choriambus* so readily obedient to our organs at least for running four syllables into three.

Nubes 16.  $\acute{o}\nu\chi\epsilon\rho\sigma\pi\omicron\lambda\epsilon\tilde{\iota} \mid \theta' \acute{\iota}\pi\pi\omicron\upsilon\varsigma \cdot \acute{\epsilon}\gamma\omega \delta' \acute{\alpha}\pi\acute{o}\lambda\lambda\upsilon\mu\alpha\iota,$

Plutus 25.  $\epsilon\ddot{\upsilon}\nu\omicron\upsilon\varsigma \gamma\grave{\alpha}\rho \acute{\omega}\nu \sigma\omicron\iota \mid \pi\upsilon\nu\theta\acute{\alpha}\nu\omicron\mu\alpha\iota \mid \pi\acute{\alpha}\nu\upsilon \sigma\phi\acute{o}\delta\epsilon\tau\alpha.$

Besides the instances of — $\cup\cup$ — in one word, which afford the strongest case for the admission of the licence, some



other principal modes in which that apparent foot is made up may be classed under four heads.

A. Where a long monosyllable, from its nature more or less adhering to the word which it precedes, may be supposed to form a coalescence of this kind,  $\text{—} | \text{—} | \text{—} | \text{—}$ :

Plutus 45.  $\epsilon\acute{\iota}\tau' \text{ οὐ } \xi\nu\acute{\iota}\eta\varsigma | \tau\grave{\eta}\nu \epsilon\acute{\pi}\acute{\iota}\nu\omicron\iota| \alpha\upsilon\tau\omicron\upsilon \tau\omicron\upsilon \theta\epsilon\omicron\upsilon;$

Acharn. 52.  $\sigma\omicron\pi\omicron\nu\delta\acute{\alpha}\varsigma \pi\omicron\iota\epsilon\acute{\iota}\sigma\theta\alpha\iota | \pi\rho\acute{o}\varsigma \Lambda\alpha\kappa\epsilon\delta\alpha\iota| \mu\omicron\nu\acute{\iota}\omicron\upsilon\varsigma \mu\acute{o}\nu\omega.$

Nubes 12.  $\acute{\alpha}\lambda\lambda' | \text{ οὐ } \delta\acute{\upsilon}\nu\alpha\mu\alpha\iota | \delta\epsilon\acute{\iota}\lambda\alpha\iota\omicron\varsigma \epsilon\ddot{\upsilon}\delta\epsilon\iota\nu \delta\alpha\kappa\nu\acute{o}\mu\epsilon\nu\omicron\varsigma.$

B. Where either a monosyllable precedes, having from the law of collocation less adherence to what follows; or some longer word precedes, not particularly attached to the word which follows, or by syntax united to it:

Plut. 56.  $\acute{\alpha}\gamma\epsilon | \delta\grave{\eta} \pi\rho\acute{o}\tau\epsilon\rho\omicron\nu | \sigma\acute{\upsilon} \sigma\alpha\upsilon\tau\acute{o}\nu, \theta\acute{\iota}\sigma\tau\iota\varsigma \epsilon\acute{\iota}, \phi\rho\acute{\alpha}\sigma\omicron\nu.$

Nub. 25.  $\Phi\acute{\iota}\lambda| \omega\nu, \acute{\alpha}\delta\iota\kappa\epsilon\acute{\iota}\varsigma' | \acute{\epsilon}\lambda\alpha\nu\nu\epsilon \tau\acute{o}\nu \sigma\alpha\upsilon\tau\omicron\upsilon \acute{\epsilon}\rho\acute{o}\mu\omicron\nu.$

Plut. 148.  $\delta\omicron\upsilon\lambda| \omicron\varsigma \gamma\epsilon\gamma\acute{\epsilon}\nu\eta| \mu\alpha\iota \delta\acute{\iota}\alpha \tau\acute{o} \mu\grave{\eta} \pi\lambda\omicron\upsilon\tau\epsilon\acute{\iota}\nu \acute{\iota}\sigma\omega\varsigma.$

C. Where, after an elision, concurrences of this kind take place:

Plut. 12.  $\mu\epsilon\lambda\alpha\gamma\chi\omicron| \lambda\acute{\omega}\nu\tau' \acute{\alpha}\pi\acute{\epsilon}\pi\epsilon\mu| \psi\acute{\epsilon} \mu\omicron\nu \tau\acute{o}\nu \delta\epsilon\sigma\pi\acute{o}\tau\eta\nu.$

— 16.  $\omicron\upsilon\acute{\iota}\tau\omicron\varsigma \delta' \acute{\alpha}\kappa\omicron\lambda\omicron\nu| \theta\epsilon\acute{\iota}, \kappa\acute{\alpha}\mu\acute{\epsilon} \pi\rho\omicron\sigma\beta\acute{\iota}\acute{\alpha}\acute{\zeta}\epsilon\tau\alpha\iota.$

— 195.  $\kappa\acute{\alpha}\nu | \tau\alpha\upsilon\theta' \acute{\alpha}\nu\acute{\upsilon}\sigma\eta| \tau\alpha\iota, \tau\epsilon\tau\tau\alpha\rho\acute{\alpha}\kappa\omicron\nu\tau\alpha \beta\omicron\upsilon\lambda\epsilon\tau\alpha\iota.$

D. Where a monosyllable by its natural position follows a longer word:

Plut. 688.  $\tau\acute{o} \gamma\rho\acute{\alpha}\delta\acute{\iota}\omicron\nu \delta' \acute{\omega}\varsigma | \eta\acute{\sigma}\theta\epsilon\tau\omicron \delta\grave{\eta} | \mu\omicron\nu \tau\acute{o}\nu \psi\acute{o}\phi\omicron\nu.$

— 943.  $\kappa\alpha\acute{\iota} \tau\alpha\upsilon\tau\alpha \pi\rho\acute{o}\varsigma \tau\acute{o} \mu\acute{\epsilon}\tau\omega\pi\omicron\nu | \alpha\upsilon\tau\acute{\iota}\kappa\alpha \delta\grave{\eta} | \mu\acute{\alpha}\lambda\alpha.$

N. B. From the very close connexion of the article with its noun,  $\tau\acute{o} \mu\acute{\epsilon}\tau\omega\pi\omicron\nu$  may be fairly taken as one word; and so, in the following line, we may consider  $\tau\acute{\alpha} \nu\omicron\sigma\acute{\eta}\mu\alpha\tau\alpha$ :

Plut. 708.  $\delta\epsilon\acute{\iota}\sigma\alpha\varsigma' \acute{\epsilon}\kappa\epsilon\acute{\iota}\nu\omicron\varsigma \delta' \acute{\epsilon}\nu \kappa\acute{\upsilon}\kappa\lambda\omega \tau\acute{\alpha} \nu\omicron\sigma\acute{\eta}\mu\alpha\tau\alpha.$

Thus v. 943. will become referrible to the class A, and v. 708. to the class B, along with many combinations of the very same kind.

8. If the idea of this inquiry had struck the mind of Elmsley as worthy at all of his careful research, little or nothing would have been afterwards left for investigation.

The topic was not without interest to him as an Editor of Aristophanes: and on the *Acharnians*, ad v. 178. and in reference to v. 531.,

τί ἐστιν; ἐγὼ μὲν δεῦρό σοι σπονδὰς φέρων—

Ἥστραπτεν, ἐβρόντα, ξυνεκύκα τὴν Ἑλλάδα—

in a note of great and successful acuteness, he examines and settles a curious point in the main subject itself.

“178. *Hodie hic τί ἐστ’ malim, et ἤστραπτ’*, v. 531. *Nam longe rarius, quam putaram, anapæstum in hoc metri genere inchoat ultima vocis syllaba.*” The whole note will amply repay the trouble of perusal.

9. And now, at the close of this article, we may safely allude to the similar, though far from identical, question of comic licence in Terence’s Plays, so well illustrated by the labors of Hare and of Bentley. Great accession of probability, no doubt, may be derived from whatever is received as satisfactory in Terence to whatever wants elucidation in Aristophanes. And in the slurring of short syllables especially, which forms the principal point of agreement in versification betwixt those two writers, whatever is acknowledged as any thing like demonstration in the Latin Poet may be considered as *a fortiori* credible of the lighter and more volant speech of the Athenian.

With great caution, however, let the young Student proceed to investigate the metres of Terence in comparison with those of Aristophanes; or he may find himself sadly confused by their diversity, instead of being at all instructed by their similitude; notwithstanding the general agreement of both in the cause of so much apparent licence, namely, in the approach which Comedy always must make to the familiarity of common discourse.

## APPENDIX.

### *On Syllabic Quantity, and on its Differences in Heroic and Dramatic Verse.*

1. BY *syllabic quantity* is here meant the quantity of a syllable under these circumstances: the vowel, being unquestionably short, precedes a pair of consonants of such a nature that it may anywhere be pronounced either distinctly apart from them, or in combination with the first of the two.

If the vowel be pronounced apart from those consonants, as in  $\pi\epsilon\text{-}\tau\rho\alpha\varsigma$ , that syllable is said to be *short by nature*.

If the vowel be pronounced in combination with the first of those consonants, as in  $\pi\epsilon\tau\text{-}\rho\alpha\varsigma$ , the syllable then is said to be *long by position*.

2. The subjoined list comprises all the pairs of consonants which may *begin* a word, and also *permit* a short vowel within the same word to form a short syllable.

i.  $\pi\rho, \kappa\rho, \tau\rho$ :  $\phi\rho, \chi\rho, \theta\rho$ :  $\beta\rho, \gamma\rho, \delta\rho$ .

ii.  $\pi\lambda, \kappa\lambda, \tau\lambda$ :  $\phi\lambda, \chi\lambda, \theta\lambda$ .—iii.  $\pi\nu, \kappa\nu$ :  $\chi\nu, \theta\nu$ .—iv.  $\tau\mu$ .

The only remaining pairs,  $\beta\lambda, \gamma\lambda$ :  $\delta\mu$ : and  $\mu\nu$ , which are at once *initial* and in a very few cases *permissive*, may, on account of that rarity, be passed over for the present. But the following pairs,  $\kappa\mu$ :  $\chi\mu, \theta\mu$ :  $\tau\nu$ :  $\phi\nu$ , though not *initial*, yet within the same word *permissive*, deserve to be stated here, as they will afterwards be noticed.

3. More than twenty other combinations of consonants, (along with  $\psi, \xi, \zeta$ .) though qualified to be *initial*, are of

course foreign to the purpose, as never being *permissive* also; at least in the practice of those authors to whom these remarks are confined.

The combinations last mentioned it may be allowed in future to call *non-permissive*; and for this reason, that neither within the same word, nor between one word and another, (of verse at least,) do they permit a preceding short vowel to be pronounced distinctly apart: it seems to be coupled with them always by an irresistible attraction.

In turning from the Comic trimeter of Aristophanes to the stately hexameter of Homer, the difference of syllabic quantity must be strikingly felt: and that contrast is here purposely taken, to show the more clearly in what the great difference consists betwixt the prosody of heroic and that of dramatic verse.

4. Homer seldom allows a short vowel to form a short syllable before any of those *permissive* pairs lately detailed, and only before some few of them. The following cases occur betwixt one word and another: such corrections within the same word are yet more uncommon:

Α. 113. Οἴκοι ἔχ<sup>ι</sup>ειν καὶ γάρ ῥα Κλυταιμνήστρης προβέβουλα.

— 263. Οἶον Πειρίθοόν τε, Δρύαντά τε, ποιμένα λαῶν.

— 528. Ἥ, καὶ κυανέησιν ἐπ' ὀφρύσι νεῦσε Κρονίων.

— 609. Ζεὺς δὲ πρὸς ὃν λέχος ἦν Ὀλύμπιος ἀστεροπητής.

5. Aristophanes (with very few exceptions in Anapestic verse, pointed out by Porson, pp. lx. lxi.=p. 54.) never allows a short vowel *cum ictu* to form a long syllable with any permissive pair, even within the same word.

Plut. 449. ποιοῖσιν<sup>||</sup> ὀπ-λοῖς ἢ δυνάμει πεποιθότες;

Such was, indeed, the vulgar reading, till Dawes, (M. C. p. 196.) anticipating, as usual, the Ravenna MS., gave the true text:

Ποιοῖς ὀπ-λοῖσιν<sup>||</sup> ἢ δυνάμει πεποιθότες;



6. Homer, on the other hand, not only in the same word *cum ictu*, but in the same word *extra ictum*, and even between two words in the same *debilis positio*, makes the syllable long.

Α. 13. Δυσόμενός τε θυγατ-ρα, φέρων τ' ἀπερείσι' ἄποινα.

— 77. Ἡ μὲν μοι προφ-ρων ἔπεσιν καὶ χερσὶν ἀρήξιν.

— 345. Ὡς φάτο Πατ-ροκ-λος δὲ φίλῳ ἐπεπείθεθ' ἑταίρῳ.

Δ. 57. ἀλλαχ-ρη καὶ ἐμὸν θέμεναι πόνον οὐκ ἀτέλεστον.

Η. 189. γνῶ δεκ-λήρου σῆμα ἰδὼν, γήθησε δὲ θυμῷ.

7. The only possible case in which Aristophanes might prolong such a syllable would be in the use of verbs like these, ἐκ-λύω, ἐκ-μαίνω, ἐκ-νεύω, ἐκ-ρέω, if compounds of that kind ever occur; because, from the very nature of the compound, ἐκ must always be pronounced distinct from the initial consonant of the verb.

8. In Homer, on the contrary, even the loose vowel of augment (ε) or reduplication, when it precedes πλ, κλ, κρ, τρ, &c. initial of the verb, not only *cum ictu*, but even *extra ictum*, is made to form a long syllable.

Α. 46. ἐκ-λαγξαν δ' ἄρ' οἷστοι ἐπ' ὤμων χωομένοιο.

— 309. Ἐς δ' ἔρετας ἐκ-ρινεν εἰκόσιν, ἐς δ' ἐκατόμβην.

Ξ. 176. Πεξαμένη, χερσὶ πλοκαμούς ἐπ-λεξε φαεινούς.

Ν. 542. Λαιμόν τύψ', ἐπὶ οἱ τετ-ραμμένον, ὅξει δουρί.

9. In Homer no dissyllabic word like πατρός, τέκνον, ὄφρα, &c. which can have the first syllable long, is ever found with it otherwise: in Aristophanes those first syllables are constantly shortened.

10. Briefly then it may be said, that, in Homer, whatever can be long is very seldom (and under very nice circumstances) ever short: in Aristophanes, whatever can be short is never found long.

To complete the purpose of this little sketch, the tragic prosody also, (of Euripides, for instance,) in a few correspondent points, may as well be presented.

11. Aristophanes, even in the same word, and where the *ictus* might be available, (§. 5.) never makes a long syllable: Euripides, who excludes the prolongation even *cum ictu* betwixt one word and another,

(Orest. 64. παρθέινον, ἐμῇ τε μητρὶ παρεδωκεν<sup>1</sup> τρέφειν.

i. e. not παρεδωκετ-ρεφειν.)

within the same word readily allows it:

Med. 4. τμηθεῖσα πένκῃ, μήδ' ἐρετ-μωσαι<sup>1</sup> χέρας.

—— 17. προδόνς γὰρ αὐτοῦ τεκ-να<sup>1</sup>, δεσπότιν τ' ἐμήν.

—— 25. τὸν πάντα συντήκουσα<sup>1</sup> ᾄκ-ρνοις χρόνον.

12. In Euripides, even those dissyllabic words, (alluded to §. 9.) wherever, from its position, the syllable is decisively long or short, exhibit that syllable *thrice short* to one case of *long*. Consequently, in certain positions (unictuated) of Iambic or Trochaic verse which indifferently admit either quantity, there can be no reasonable ground for supposing that syllable to be lengthened: of course, therefore, the following lines are thus read:

Med. 226. πι-κρὸς πολίταις ἐστὶν ἀμαθίας ὕπο.

Iph. A. 891. ἐπὶ τίνος σπουδαστέον μοι μᾶλλον, ἢ τε-κνον πέρι;

13. In cases where the augment falls as in ἐπέκλωσεν or κεκλῆσθαι, or where, as in πολύχρυσος and ἀπότροποι, the short vowel closes the first part of a composite word, the prolongation of that syllable in Euripides, though not altogether avoided, is yet exceedingly rare. (R. P. ad Orest. 64.)

14. One great cause of the many mistakes about syllabic quantity should seem to be involved in that false position of S. Clarke's, (ad B. 537.) that a short vowel preceding *any*

two consonants with which a syllable can be commenced, may form a short syllable. Nothing was ever more unluckily asserted, or more pregnant with confusion and error.

15. To the perspicacity and acuteness of Dawes (M. C. pp. 90, 1. 196. 146, 7.) we are indebted for the first clear statement of the principal points in this department of prosody: to the deliberate and masterly judgment of Porson (ad Orest. 64. and elsewhere) we owe whatever else is correctly and certainly known.

16. Some little things, however, may serve to show, that an English ear, especially on a sudden appeal, is no very competent judge of *Attic corrections*, so called.

For instance, in the following lines,

Phœn. 1444. ἐν τῷδε μήτηρ ἡ τάλαινα προσπίτνει,

Alc. 434. ἐπίσταμαί γε, κοῦκ ἄφνω κακὸν τόδε,

it is not from any practice of our own, certainly, that we should pronounce the words *προσπίτνει*, and *ἄφνω*, with precision and facility in that very way.

17. So, too, if *ἀκμή* and *ἔσμεν* were on a sudden proposed as to the shortening of the first syllable in each, it might seem to an English ear just as improbable in the noun as in the verb; although in Athenian utterance we know very well the fact was quite otherwise.

That eminently learned and powerful scholar, Toup, (vid. Emendd. vol. i. 114, 5. iv. 441.) stoutly maintained in his day (what is now called) the *permissiveness* of *σμ*; and actually on that ground suggested the following as an emendation of a passage in Sophocles, for *ἔμεν* or *ἵμεν*:

Elect. 21, 2. . . . . ὧς ἐνταῦθ' ἔσμεν,

ἵν' οὐκέτ' ὀκνεῖν καίροϋς, ἀλλ' ἔργων ἀκμή.

(where *ἀκμή* of course is right enough, being pronounced *ἀκμή*.) Since Porson's delicate correction of that error (u. s. p. 441.) no argument has been advanced in its defence. And yet, *a priori*, why should not *σμ* be *permissive*, as well as *θμ*, for instance? "The consonants *σμ* can begin a word:

why not commence a separate syllable? How can  $\theta\mu$  commence a syllable, when notoriously it cannot begin a word?" *Honesta oratio est.*

18. The plain truth however stands thus: that  $\kappa\mu$  and  $\theta\mu$ , (with  $\chi\mu$ ,  $\varphi\nu$ ,  $\tau\nu$ ,) though never used as *initial* to any word, yet within the same words are found *permissive* much too often to admit the shadow of a doubt on that head.

Phœn. 551. Καὶ γὰρ μέτρ' ἀνθρώποισι καὶ μέρη στα-θμῶν  
may be taken for one undisputed example: there is no want of more.

19. How far in the different pairs of consonants which have been defined as *non-permissive* (§. 3.) a physical necessity was the obstacle, in some at least, if not in others, might be a question for anatomy rather than for criticism.



THE  
GREEK SAPPHIC STANZA.

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IN considering the Greek Sapphic stanza, the principal points which first demand attention, are three: the *scansion* with the *metrical ictus*, the *prosody*, and the *structure* of the verse.

i. The *Scansion* of the three longer lines as stated in the table below, consists of the double Trochee - ∪ | - ∪ or Epitritus secundus - ∪ - -, the Choriambus - ∪ ∪ -, and the Baccheus ∪ - - or Amphibrach ∪ - ∪; while the short line or Adonic so called which terminates the stanza, is scanned by a Dactyl and Spondee with the last syllable common.

- ∪ - ∪ | - ∪ ∪ - | ∪ - ∪  
- ∪ ∪ | - ∪

The *metrical ictus* falls on the 1st, 3rd, 5th, 8th, and 10th syllables of the longer line, and on the 1st and 4th of the short.

|   |   |   |   |  
αι δὲ μη φιλει, ταχέως φιλασει  
|   |  
κουκ ἐβελοισαν.

ii. Let the subject of *Prosody* have a preliminary remark essential to its correctness: two parts of the verse are in Trochaic (or Iambic) time and movement, the part between them is in Dactylic. The Dactylic is a more lively measure and carries with it a stronger ictus.

This distinction, however important in all metres of mixt time, has yet been very little regarded: the moment it is pointed out, it is recognized as true. The Choral Odes of Tragedy often demand the distinction.

1. In the *Trochaic* parts of Sapphic verse, no hiatus of a long vowel or diphthong may be allowed, either as short *extra ictum* or as long *cum ictu*. The following instances (taken from *Musæ Cantabrigienses*, 1810.) are faulty.

δεσμῷ ἐμπλεξεν κρατερῷ πλανατας. M. C. p. 116.

καὶ Σθενος τοὶ μακρὰ βιβαν, καὶ οὐρως. p. 108.

And this fictitious verse,

ελθετῷ Αἰας κρατερος μαχητης, would be faulty also.

The *first* of the errors here remarked seems to rest on the plea, that what *does* obtain in Dactylic, may therefore be allowed in Trochaic movement.

But Iliad. Δ. 88.

Πάνδαρον ἀντίθεον διζήμενος, εἴ που ἐφεύροι,

surely affords no justification for a Sapphic line ending thus,

Πάνδαρον διζήμενος, εἴπου εὐροι.

Nor A. 116.

Ἄλλὰ καὶ ὥς ἐθέλω δόμεναι πάλιν, εἰ τόγ' ἄμεινον,

for one thus beginning,

Ὅς καὶ ὑψίστων ταμίης κεραυνῶν.

The *second* error here shown in the fictitious line,

ελθετῷ Αἰας κρατερος μαχητης,

the hiatus of a long vowel as long *cum ictu*, being very seldom likely to occur, may be dismissed without farther notice.

2. In the *Dactylic* parts of the verse, certain positions may perhaps allow a long vowel or diphthong *in hiatu* to form a short syllable.

Thus, νωτα; πα σταθησομαι; η δοκει μοι. M. C. p. 192.

And in the *Adonic* line doubtless, the following cases are legitimate.

δάκνεται ἥτορ. p. 150. — καρτεροὶ ἄνδρες. p. 181. — ἄκται Ἰβήρων. p. 174.

3. But before or after the two shorts, a long vowel or diphthong final, and with the *ictus* therefore, may not *in hiatu* form a long syllable.

Not in this case, φαινεται κηνῶ ἰσοκληρος ἐμμεν.

nor even in this perhaps, σχημα σεμνον καλλι<sup>1</sup>διφρου Αθανας.

4. No long vowel may suffer elision any where.

Βῆν' ἴμεν, i. e. βῆναι, p. 109. and ἄρξομ' ἱμνῶν, i. e. ἄρξομαι, p. 117. are not legitimate in Sapphic verse.

Neither has Homer's βούλομ' ἐγὼ, i. e. βούλομαι, A. 117, or the Comic γραψομαῶγω, i. e. γράψομαι ἐγὼ, any authority for admission there.

It is true that one extant line of Sappho's, i. v. 22.

αἱ δὲ δῶρα μὴ δέχετ', ἀλλὰ δώσει,

may seem to justify the elisions above condemned. But the peculiarities of the line itself render it very precarious for a general example; and that may be very rightly laid down as a safe rule for practical purposes now, which as a restrictive canon for correcting the text of an Ancient would be instantly rejected.

5. *Apostrophe*, or elision of final short vowels (chiefly α, ε, ο), yet that also within certain limits, is commonly allowed; and the *Aphaeresis* sometimes, of the short vowel initial (ε), takes place, in the following manner,

τὸ μοὶ 'μὰν, i. e. ἐμὰν. ὀλίγω 'πιδεύσην, i. e. ἐπιδεύσην, Sappho, ii. vv. 5. 15.

6. *Syllabic quantity*, in respect of consonants also, comes next: and in the Sapphic Ode, the law seems to stand simply thus.

Whenever a word ending with a short vowel precedes any pair of *permissive consonants* (vid. Appendix on *Syllabic Quantity*, pp. 41, 2.), if that vowel is the seat of the ictus, the syllable becomes legitimately long :

αὐτικά χερῶ πῦρ ὑποδεδρόμακεν. Sappho, ii. v. 10.

otherwise, the syllable remains naturally short,

βάξις, ὥς ἀδεῖα κλύειν κ.τ.λ. M. C. p. 121.

Of the *vis metrica* in the letter ρ initial as the ictus is there or not, or of that in the combinations of consonants called *non-permissive*, it may be unnecessary to speak in this place.

iii. The *Structure* of the Verse, &c.

Horace, in cultivating the Sapphic stanza, with Catullus's example of freedom before him, (in this metre not happily shown,) successfully adopted a model more severe and more congenial to the Latin tongue; as well by excluding the short syllable constantly from the 4th place, as by confining himself to the following three modes of structure.

A. - - - - - || - - - - -

B. - - - - - | - - || - - -

C. - - - - - | - - - | - -

Such at least became his settled and favorite practice; and that nearly in the following ratio, for every twelve lines, nine like A, two like B, and one like C, in their structure, respectively.

The following stanza from the close of the *Carmen Sæculare* exhibits the three modes, in the inverted order.

C. Hæc Jovem sentire | deosque | cunctos

B. Spem bonam | certamque | domum || reporto,

A. Doctus et Phœbi || chorus et Dianæ

Dicere laudes.

These forms occupy a great share in constituting the Greek verse of Sappho likewise; with whom also the form A has a decided predominance.

A. τᾷς ἐμᾷς αὐδᾷς || αἴϊοισα πολλᾷς

B. ἔκλυες, πατρός τε | δόμον || λιποῖσα

χρῦσεον ἦνθες

C. ἄρμ' ὑποσδύνσασα· | καλοὶ δέ τ' | ἄγον, κ.τ.λ.

But as might be expected from the different character of the two languages, Sappho's own stanza exhibits many other modifications of the line; which practically perhaps and in aid of memory may thus be classed according to their principal beginnings. The examples are here taken from the first and second Odes of Sappho; except the two lines added from Tweddell, M. C. which however are in sufficient accordance with all the rest.



- 2 C. - - - - - | - - - - -  
αἶψα δ' ἐκσίκοντο' | τὸ δ', ὦ μάκαιρα. i. v. 13.  
D. - - - - - | - - | - - | - - - - -  
ἔμμεν ἀνήρ, | ὅττις | ἐναντίος τοι. ii. v. 2.
- 2 D. - - - - - | - - - - - | - - - - -  
Ποικιλόφρον, | ἀθάνατ' | Αφροδίτα. i. v. 1.
- 3 D. - - - - - | - - - - - || - - - - -  
μειδιάσας' | ἀθανάτω || προσόπῳ. i. v. 14.
- 4 D. - - - - - | - - - - - | - - - - -  
μή μ' ἄσαισι | μηδ' ὀνίαισι | δάμνα. i. v. 3.  
E. - - - - - || - - - - - | - - - - -  
ἀμπέλου || στέργει τε | παναμερέων. M. C. p. 110.

(To this form belongs that single line of Horace,

Laureâ || donandus | Apollinari,

which from its natural rareness alone will very seldom occur).

- 2 E. - - - - - || - - - - - | - - - - -  
Παῖ Διὸς || δολοπλόκε | λίσσομαί τε. i. v. 2.
- 3 E. - - - - - || - - - - - || - - - - -  
εὐφρόνης || τὰν ἀμπεχόναν || ζόφοιο. M. C. p. 110.

Such are the principal varieties of form (with a few others perhaps) which may safely be adopted in constructing the Greek Sapphic verse; liable however, amidst such apparent licence of structure, to several restrictions, in respect of the words and the sense, which on the authority of Sappho or from their own rationality, are entitled to observance.

1. At the end of the first or second verse, no word unless a monosyllable ending in ε (like γε, τε, &c.) and unemphatic, may be elided before a vowel in the line following.  
*Mus. Cantab.* Præf. p. v.

Thus, Sappho. ἀλλὰ καμμέν γλῶσσα **FéF**αγε, λεπτόν δ'  
αὐτίκα χρῶ κ.τ.λ. ii. vv. 9, 10.

Tweddell, faultily thus, — σαφές τ' ἀνοίξας'  
ἦς φρανὸς κλειῖθρον, κ.τ.λ. M. C. p. 108.

2. Nor may any monosyllabic word, being emphatic and in close syntax with the following verse, be admitted at the end of the line, in this manner,

καὶ σὺ, κολπῶδῃ παρὰ Μαντύας | ὅς  
σεμνὸν εἰλίσσεις ποταμὸν, κ.τ.λ. M. C. p. 146.

3. Nor on the same ground may a dissyllabic or even trisyllabic word at the end of a line, be allowed in this manner to open a new sentence.

Ἀγγλίας, ἥρωες, ἔρεισμα. | Κάρῳ  
εἴ τε παρῃκλιθέντες, κ.τ.λ. M. C. p. 141.  
ἀλλὰ γὰρ τοιαῦτ' ἀπόλωλ' • | αἰίδους  
νῦν ἔχει χθὼν ἀλλόδαπος, κ.τ.λ. M. C. p. 161.

4. The third verse is generally considered as united by very strict *συνάφεια* with the Adonic.

Thus, Sappho. ἰσθάνει, καὶ πλασίον ἄδῃ φανοί-

σας ἔπακούει. ii. 3, 4.

But the *hiatus* of a *long* vowel, perhaps, betwixt the one and the other line may without offence be allowed.

————— οἷα πόντῳ  
ἀγεμονεύων. M. C. p. 191.

5. The close continuation of sense from stanza to stanza, if not too frequently indulged, admits of no controversy; unless afterwards in the stop of one sentence and the transition to another something very sharp and sudden be involved.

But surely it is harsh and awkward to commence a new sentence with the Adonic verse; of which the first and natural use was to conclude the metre with an agreeable repose.

And yet, apparently, after Tweddell's example (thrice repeated, vv. 60, 68, 84.) . . . — ὅμως σκιάζει

ὄψιν ἅ βίοιο μελάμπεπλος νύξ. |

ἔς θαλάμους γᾶς

τάμερον πορθμεὺς νεκρῶν καλεῖ σε, κ.τ.λ.

M. C. p. 112.

what in him probably was affectation, has been followed by other scholars as if it were a model of elegance.

Decipit exemplar vitiis imitabile.

Singularities sometimes fascinate; and are even copied for some beauty which they are fancied to convey.

Horace's singular line, Spectandus in cer<sup>t</sup>amine Martio, 4 C. xiv. 17. may supply another instance for similar remark, having been again and again imitated, and awkwardly too, in modern Alcaics.

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After the extent to which this detail has been carried, on three principal points, the *Scansion* with *ictus*, the *Prosody*, and the *Structure*, of the Greek Sapphic verse; there yet remains the very important question of the *Dialect* and *Style*, in which the school exercise or academic prolusion may most judiciously be attempted.

Now, it is well known, that one of the Prize medals of Sir William Browne's institution in 1775, was to be given to the *best Greek Ode in imitation of Sappho*.

The celebrated Dr. Charles Burney in his critique on S. Butler's edition of *Marcus Musurus*, &c. Month. Rev. Jan. 1798, pp. 3—6. when promulgating the canon for the *divisio vocis in fine versus* as betwixt the third and fourth lines only legitimate, was the first to lament the selection of the Sapphic stanza for the Prize Ode, on such a diversity of topics as even then had appeared.

“Where the subjects continually vary, this confinement to one metre seems a strange and unjustifiable restriction; especially as so few Greek stanzas written in it, have been preserved.” p. 6.

For the first condemnation of mixing dialects and of the confusion arising from it, we are indebted to the correct judgment pronounced in the Preface (p. vi.) to the *Musæ Cantabrigienses*, 1810.

“Sunt qui hujusmodi carminum dialectum ad Sapphus et Pindari normam exigi debere affirmant, quibus non omnino obsequimur: quid enim vetat ea in quavis dialecto

conscribere, si in Pindaricâ licet, quæ a Sapphicâ plurimum distat? Hoc vero cavendum esse statuimus, ne cum Æolicâ et Doricâ confundatur Ionica vel Attica Dialectus, quod persæpe factum esse vidimus.”

The next declaration of dislike to such dialectic mixture was made by the Author of these pages; whose various articles of criticism on the composition of the Greek Sapphic Ode may be found in the *Classical Journal*, betwixt the years 1811 and 1818.

In the last of those communications (No. xxxvi. pp. 373—380.) I ventured strongly to condemn the frequent practice of blending almost any thing and every thing from Theocritus to Homer, or the oscillation at best betwixt the Æolic of Sappho and the late Doric of Theocritus. I even recommended, if a Greek Ode on a distinct complete model be required, to take it even from Pindar alone; marked as he is “with a dialectic character of his own, yet not provincial and rude, but elegant at once and popular—from Thebes to Athens, and from Syracuse to Cyrene.” p. 375. Or if the Æolic style and dialect were altogether considered as creating an arduous or unnecessary task; why then might not a general pattern be found in the collective manner and matter of the finest Choral Odes in the three Greek Tragedians; a plan which from its comparative simplicity (with the slight use of a few Doric forms) would, if discreetly pursued, at any rate banish the long prevalent chaos of all dialects and all styles of diction. Either of those plans indeed, once avowedly adopted, would bestow on this academical exercise its only rational end, “the cultivation of classical taste along with exactness of critical knowledge,” on some determinate, consistent, rule of ages and of authors. p. 376.

After such a series of endeavours, I may well be supposed to have read with delight the judgment delivered by Mr. H. Nelson Coleridge, a scholar *every way* entitled to speak on this subject, in his *Introduction to the Greek*



*Classic Poets*, (1830) as here quoted below\*. The decision of the matter in dispute must be left with other Heads than ours; to whose consideration and final sentence it is thus respectfully submitted.

And here it may be convenient, for many purposes of reference, to subjoin the two Odes of Sappho, from the text of Dr. Blomfield, as exhibited by me in *Dalzel's Collectanea Græca Majora*, tom. ii. 1827. pp. 257, 8, 9, or as intimated in pp. 235, 6, 7, of the notes, with the best discrimination in my power.

ά. Εἰς Ἀφροδίταν.

ποικिलόφρον, ἀθάνατ' Ἀφροδίτα,  
παῖ Διὸς δολοπλόκε, λίσσομαί τε  
μή μ' ἄσαισι, μηδ' ὀνίαισι δάμνα,  
πότνια, θυμόν'

ἀλλὰ τυῖδ' ἔνθ', αἵ ποτα κατέρωτα 5  
τᾷς ἐμᾶς αὐδᾶς αἰόισα πολλᾶς  
ἔκλυες, πατρός τε δόμον λιποῖσα,  
χρύσειον ἦνθες

ἄρμ' ὑποσδέυσασα· καλοὶ δέ τ' ἄγον  
ὠκέες στρῶθιοι, περὶ γῆς μελαίνας  
πυκνὰ δινεῦντες πτέρ' ἀπ' ὠρανῶ θέ-  
ρευς διὰ μέσσω.

\* "Upon this subject it may be remarked with regret, that the Greek Prize Odes of the last few years have not been written in the consistent dialect of the Tragic chorus. The Æolic of Sappho herself is surely *in nubibus* to us: and even if Bishop Blomfield's arrangement of it be authentic, can any young man by the help of analogy with the forms used in some fifty or sixty lines, write upon various subjects in such dialect consistently? The attempt produces a farrago which, in point of Greek, is disgraceful to the reputation of the University: for what can be more lamentably absurd than to see the lowest 'bucolisms' of Theocritus thrust in as the necessities of a *Sapphic* Ode require? The Greek Professor might very profitably publish a canon on this subject." p. 7, note.

αἶψα δ' ἐκσίκοντο· τὸ δ', ὦ μάκαιρα,  
 μειδιάσας ἄθανάτῳ προσώπῳ  
 ἤρε' ὅττι τ' ἦν, τὸ πέπονθα, κῶττι δ' 15  
 ἦν, τὸ κάλημι,

κῶττι μεῦ μάλιστ' ἐθέλω γενέσθαι  
 μαινόλα θυμῷ — τίνος αὖ τὸ πειθοῖ  
 μάψς σαγήνευσας φιλότατα; τίς, Σαπ-  
 φοῖ, τ' ἀδικήη; 20

καὶ γὰρ αἱ φεύγει, ταχέως διώξει,  
 αἱ δὲ δῶρα μὴ δέχεται, ἀλλὰ δώσει,  
 αἱ δὲ μὴ φιλεῖ, ταχέως φιλάσει  
 κοῦν ἐθέλοισαν.

ἔνθε μοι καὶ νῦν, χαλεπᾶν τε λύσον 25  
 ἐν μεριμνᾶν ὅσσα δέ μοι τελεῖσθαι  
 θυμὸς ἰμέρρει, τέλεσον, τὸ δ' αὐτὰ  
 σύμμαχος ἔσσο.

β. Εἰς' Ερωμέναν.

Φαίνεται μοι κῆνος ἴσος θεοῖσιν  
 ἔμμεν ἀνὴρ, ὅττις ἐναντίος τῷ  
 ἰσθάνει, καὶ πλασιὸν ἂν φωνοί-  
 σας ἐπακούει

καὶ γελάσας ἰμέροεν, τὸ μοι 'μὰν 5  
 καρδιάν ἐν στάθεσιν ἐπτόασεν·  
 ὥς τε γὰρ **Φιδῶ**, βροχέως με φωνᾶς  
 οὐδὲν ἔτ' ἵκει·

ἀλλὰ καμμέν γλῶσσα **Εἴφα**γε, λεπτὸν δ'  
 αὐτίκα χρῶ πῦρ ὑποδεδρόμακεν, 10  
 ὀππάτεσσι δ' οὐδὲν ὄρημ', ἐπιρρόμ-  
 βεῦσι δ' ἀκουαί·

καθδ' ἰδρῶς ψυχρὸς χέεται, τρόμος δὲ  
 πᾶσαν ἀγρεῖ· χλωροτέρα δὲ ποιᾶς  
 ἔμμι· τεθνάκην δ' ὀλίγω 'πιδεύσην 15  
 φαίνομαι, Ἀτθί.

ἀλλὰ πᾶν τολματὸν, ἐπεὶ πένητα —

\* \* \* \*

And now, on the subject of Sir William Browne's medal for "the best Greek Ode in imitation of Sappho," may I not venture to renew the exclamation (and nearly in the same words) which I uttered some fifteen years ago.

"Grant, that the text of SAPPHO's few reliques has received from the critical acumen and depth of Dr. Blomfield, its most elaborate and perhaps final castigation. Yet surely, even now, no modest man would undertake, for the labour of a life time, to write, on a new subject, five and twenty stanzas, *exactly and purely after the manner of Sappho!* One may defy any man living to do it and to demonstrate it rightly done. The thing is impossible: and it palpably is so, from the want of sufficient materials for imitation in the archetype."

Before concluding this treatise, let me recommend to the reader's perusal the five noble stanzas by *Erinna* (so called) εἰς τὴν Ῥώμην. That only other known specimen of Greek Sapphic verse (referable, I should think, to the age of Æmilius Paullus) may be read in Dalzel, u. s. pp. 284, 5. or in *Gaisford's Stobæus* (vol. i. p. 204.) with the judgment of an illustrious scholar on its proper title there recorded.

"Putavit haud dubie Stobæus Ῥώμην heic esse ἀνδρείαν. At mihi tamen valde se probat eorum opinio qui posterioris ævi hoc poema putant urbi Romæ dicatum. Certe verba omnia eam in rem quadrant." GROTIUS.

ON THE  
*GREEK ELEGIAC DISTICH.*

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THE Greek Hexameter obviously differing from the Latin in its more varied freedom of structure, and in what partly creates that variety, the greater store of short-syllabled words, of course suggests the expectation to find a similar difference betwixt the Greek Pentameter also and the Latin.

Agreeably to this remark, Ovid in particular (*cui in hoc versus genere primas dant artis periti.* HERMANN.) exhibits in his Hexameters and Pentameters a striking contrast to the Elegiac distich, of Tyrtæus, for instance. For Ovid, in forming his own model of that verse, proceeded on the same delicate feeling; of which Horace when adorning Roman poetry with Greek lyric metres, had so beautifully set the example.

The principle of both Poets was this, to consult in all points the genius of the Latin language into which the metre was transplanted, and instead of attempting a difficult or impracticable identity, to adopt such a correspondency to Greek verse as a rational accommodation would produce. If this consideration be duly kept in mind, the characteristic differences between the Greek and Latin Elegiac distichs will either be recognized at once or readily apprehended on a slight indication. And the young scholar



is requested to consider the peculiarities of the Greek not in the light of things irregular to avoid, but as graceful varieties for judicious imitation.

The principal specimens of Elegiac verse to which reference is made in the following treatise, are selected partly from being excellent of their kind, and partly also from the facility with which they may be commanded.

TYRTÆUS,—the two extracts given by Professor Dalzel in his *Analecta Minora*, pp. 97—100, corresponding to the *Poetæ Græci* of Eton, pp. 221, 2, 3. and 227, 8, 9.

EURIPIDES,—Andromache, vv. 103—116.

THEOCRITUS,—Idyll. viii. vv. 33—60.

CALLIMACHUS,—In Lavaera Palladis, from the text of Dr. Blomfield.

### *On the Scansion and Structure.*

i. The *Scansion* of the Hexameter, which shows the set of admissible feet, being the same in Greek as in Latin, hardly needs to be presented here.

- - - - -  
- - - - -

ii. The *Structure* of the Greek, as already intimated, admits of much greater freedom and variety, than in that of the Latin is either practicable or allowed.

Accordingly, the Hexameter of Tyrtæus, far from being limited to modes of structure like these in Ovid:—

Una domus vires || et onus suscepit | urbis.

Egreditur castris || miles generosus | ab iisdem.

Quo ruitis, generosa | domus? || male creditur hosti.

admits the chief diversities found in Homer, which there is no necessity perhaps here to specify.



Εἰς ἄγαλμα τῆς Οὐρανίας Ἀφροδίτης.

Ἡ Κύπρις οὐ πάνδημος· ἰλάσκειο τὴν Θεὸν, εἰπὼν

Οὐρανίαν, ἀγνᾶς ἀνθεμα Χρυσογόνας

Οἶκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον εἶχε

Ξυνόν· ἀεὶ δὲ σφιν λώϊον εἰς ἔτος ἦν

Ἐκ σέθεν ἀρχομένοις, ᾧ πότνια κηδόμενοι γὰρ

Ἀθανάτων αὐτοὶ πλεῖον ἔχουσι βροτοί.

THEOC. Epigram. xiii.

vi. Whereas in Ovid, at the end of the first hemistich, the *cæsural division* is strictly observed, so as never to admit a line like this of Catullus, with a syllable elided,

Si vera est Persarum impia religio ;

in the Greek, a short vowel final, being *cum ictu* there, with any pair of consonants following, legitimately forms a long syllable.

Ἀνδρῶν, οἱ τὰ μὰ χρέματ' ἔχουσι βίη κ.τ.λ.

THEOGNIS. (*Gaisford*. Poetæ Minores Græci, vol. i. p. 230.

Read as if it were, ταμᾶχρηματ' ἔχουσι, conjunctively.

And a short vowel superfluous suffers elision as freely in that position as elsewhere.

Μηδὲ φιλοψυχεῖτ' ἀνδράσι μαρνάμενοι. TYR. ii. v. 18.

i. e. φιλοψυχεῖτε.

Ἄ μὲν ἔφα, παιδὸς δ' ὄμματα νύξ ἔβαλεν. CALL. v. 82.

vii. Of *Prosody*, more generally, under several heads.

1. On the long vowel *in hiatus*.

The long vowel (or diphthong) *in hiatus* even when *ictuated*, does not in Homer very frequently form a long syllable; although his first line affords an example of it.

Μῆνιν ἄειδε, Θεὰ, Πηληϊάδεω Ἀχιλῆος.

In later times, that *prolongation* seems to have been disliked and fallen into desuetude, certainly so with the Elegiac writers. And yet from Callimachus in the first hundred lines three examples may be quoted.

Ἡ ἐς Ἀμυμώνην οἶσετε τὰν Δαναῶν. 58.

Πολλάκις αἱ δαίμωνιν μιν ἔῳ ἐπεβήσατο δίφρῳ. 65.

Ἴππῳ ἐπὶ κράνα Ἑλικωνίδι καλὰ ῥεοῖσα. 71.

But then in all the instances here produced, it is obvious to remark, that the long vowel so posited, forms the first syllable of a dactyl and not of a spondee.

*A fortiori*, therefore, such a position of the vowels as that exhibited in the following line, should be carefully avoided.

Οὐδὲ γὰρ ἐν βίῳ τῳ ὑμᾶς ἔτλημεν ἰδέσθαι.

*Musæ Eton.* 1795. tom. iii. p. 1.

The *correction* of the long vowel (or diphthong) in *hiatu* when *extra ictum*, is common enough, especially with dactylic endings like the following.

Οὐτ' ἂν μνησαίμην, οὐτ' ἐν λόγῳ ἄνδρα τιθείμην. TYR. i. v. 1.

Οὐ γὰρ ἄνῃρ ἀγαθὸς γίγνεται ἐν πολέμῳ. Ibid: v. 10.

And very much with καὶ in that position.

Πολλὰ διὰ στέρνοιο, καὶ ἀσπίδος ὀμφαλοέσσης. v. 25.

Most frequently altogether, be it observed, in the *third* syllable of the dactyl: very much less so, in the *second*, as in these verses.

Παντᾷ ἔαρ, παντᾷ δὲ νομοῖ, παντᾷ δὲ γάλακτος. THEOC. v. 41.

Ἐγγὺς δὲ στάντες λασίας δρυὸς ἄντρου ὅπισθεν.

THEOC. Epigram. V. v. 5.

2. The *Homeric elision*, like that of βούλομ' ἐγὼ, i. e. βούλομαι ἐγὼ, A. v. 117. though by the other Elegiac writers apparently avoided, did not however offend CALLIMACHUS; in whose lines the verbal termination αι occurs thus elided.

Καὶ βωμοὶ ποταμῷ κείντ' ἐπὶ Κουραλίῳ. v. 62.

i. e. κείνται.

"Ερχετ'" Αθαναία νῦν ἀτρεκέες· ἀλλὰ δέχεσθε, κ.τ.λ. v. 137.

i. e. "Ερχεται.

The *Comic prosody* of γραφομαῶω, i. e. γράφομαι ἐγὼ, Vesp. v. 536. (*R. Dawes*. Misc. Crit. p. 269) or of any similar crasis more commodious to dactylic verse, is totally unknown to the Elegiac distich.

3. On the *short* vowel final *in hiatus*, when elided or not.

Even in Homer, words with the open vowel circumstanced like the following, very rarely occur.

α. Ἦ ἵνα ὕβριν ἴδῃ Ἀγαμέμνωνος Ἀτρεΐδαι. A. 203.

ε. Οὐρέα τε σκίοεντα, θάλασσα τε ἠχήεσσα. — 157.

ι. Ἀλλ' οὐπὼς ἔτι εἶχεν ὑποτρέσαι, οὐδ' ἀναδῦναι. H. 217.

ο. Ἀλλ' ἀκέουσα κάθησο, ἐμῷ δ' ἐπιπείθεο μύθῳ. A. 565.

υ. Ἦ ὅγε φάσγανον ὀξὺ ἐρυσσάμενος παρὰ μηροῦ. — 190.

In the Elegiac writers, the short vowel thus posited even in the case of ι, ο, υ, appears so very seldom, if at all, that the only safe rule in a Greek exercise would be, to avoid it entirely, unless the actual words be taken also which involve its use.

On the other hand, for the final short vowel elided, in the case of all but υ, (*quæ vocalis elidi non potest*, HERMANN.) the example of Tyrtæus alone, if observed within the line of his usage, may be sufficient authority. The reader will collect the instances for himself.

4. The *final short vowel, cum ictu*, in Elegiac verse, may constitute a *long syllable* with any *permissive pair* (so called) of consonants, but not with any single consonant, nor even with any of the liquids except ρ.

Οὐδέ ποτε κλέος ἐσθλὸν ἀπόλλυται, οὐδ' ὄνομ' αὐτοῦ.

TYR. i. v. 31.

Διφάσας δ' ἄφατόν τι, ποτὶ ῥόον ἤλυθε κράνας. CALL. v. 77.



Here, however, let it be remarked, that *within the same word* not only *cum ictu* but *extra ictum*, the short vowel with any permissive consonants may form a long syllable.

Cum ictu. Εἰ μὴ τετλαίῃ μὲν ὄρῳ φόνον αἶματόεντα.

TYR. v. 11.

Extra ictum. Αἶψα δὲ δυσμενέων ἀνδρῶν ἔτρεψε φάλαγγας.

ib. v. 21.

5. Such *Homeric prolongations* as the following in the final syllables of βέλος and ἀμφηρεφέα, are quite unknown to Elegiac verse.

τόξ' ὅμοισιν ἔχων, ἀμφηρεφέα τε φαρέτρην. A. 45.

Ἀντὰρ ἔπειτ' αὐτοῖσι βέλος ἔχεπενυκὲς ἐφίεις . . . ib. 51.

The *prosody* in *Homer* so common for the short vowel *in ictu* with *σ* to constitute a long syllable (as κύνεσσιν. A. 4. —βέλεσσιν. 42.—καλέσσατο. 45.—ὄμοσσον. 76, &c. &c.) was not by the Elegiac writers relinquished altogether. A facility therefore and convenience like this cannot well be denied to the young scholar :

— dabiturque licentia sumta pudenter.

viii. As the specimens of Elegiac poetry selected in sect. i. of this treatise may serve the young scholar for a beginning at least to his study of the subject ; a few observations shall now be submitted on the peculiarities of each.

TYRTÆUS, by the seventy-two lines alone of unrivalled excellence here referred to, might well justify the compliment which so proudly unites his name with that of the bard of Troy :

— Post hos insignis Homerus

Tyrtæusque mares animos in Martia bella

Versibus exacuit. HORAT. A. P. vv. 401, 2, 3.

On a lower scale of instruction, the pure Ionism of Tyrtæus deserves critical remark. In those admired fragments

yet extant, the dialectic forms present a pattern of congruity and unison, valuable on that account alone.

Homer, on the contrary, though an Ionian born, seems to have caught from the Æolic minstrelsy of his neighbours as well a few of its other words, ἄμμε, ὕμμι, &c. for instance, as some of its sonorous forms in particular, αἰχμητάων, A. 152. Ἀτρεΐδαι, 203, &c. and for the sake of variety to have scattered them, but still sparingly, over his own native and predominant Ionic.

With this hint in mind, which may easily be expanded and applied, a very instructive and acute remark of Henry Stephens in his *Prolegomena* to Herodotus, will not be deemed impertinent if introduced here. The father of poetry and the father of history throw mutual light on each other.

“Quod ad Homerum attinet, quisquis lectionis illius studiosus est, ad eam profecto neque magis compendariam neque magis expeditam viam, quam hunc autorem pervolvendo, sternere sibi potest; nec aliunde melius quæ apud Homerum Ionica sint, et quæ non tam Ionica quam Poetica, cognoscere.”

The Elegiac verses of EURIPIDES (with a few peculiarities which hardly need indication) have been selected as well for their intrinsic merit, as for the purpose of remarking the *perspicuity* of expression in them. The style of Euripides indeed may well be recommended generally for imitative composition wherever a higher tone of poetic diction is not required; inasmuch as he formed his language “chiefly of the words and phrases of customary speech, properly *selected*.” εἰάν τις ἐκ τῆς εἰωθυίας διαλέκτου ἐκλέγων συντιθῇ· ὅπερ Ἐυριπίδης ποιῶι, καὶ ὑπέδειξε πρῶτος. Aristot. Rhetor. l. iii. c. ii. §. 3.

When THEOCRITUS is mentioned, occasion may be taken to remark, that his *Idyllia* present the *later Doric* in its natural congruity. Homeric words, to be sure, and forms

of words are intermixed, (for in all the Poets of dactylic verse that seems unconsciously done,) but prevail the most, as might be expected, where his subject also partakes of the grand and heroic character.

The *Elegia* of CALLIMACHUS is praised very highly by Dr. Blomfield; to whose critical diligence in the edition of that Poet we are so greatly indebted.

“Jam vero nemo est, ut opinor, qui hoc carmen in Lavacra Palladis perlegerit, quin similem ejus Elegiam omnium hymnorum jactura perlibenter redempturus sit: adeo se venustate sua ac simplicitate nobis præ iis commendat.”

This poem has Dorisms largely sprinkled over it: “locus enim, in quo res ponitur, est Doricus, Δωρικὸν Ἄγγος.”

After all, the young scholar who is engaged in the study of Elegiac Greek, will do well to guide himself principally by the writings of the early poets, those of Tyrtaeus, Theognis, Solon, Simonides, &c. and for practical purposes, by those of Euripides also. Subsequently to the age of that Tragedian, the very latest style which one may regard at all as a model, or rely upon as authority, is that of the Scholar poets of Alexandria, in the time of Ptolemy Philadelphus: and yet not even in their pages can every thing be warranted as bearing the stamp of genuine purity and classic correctness.

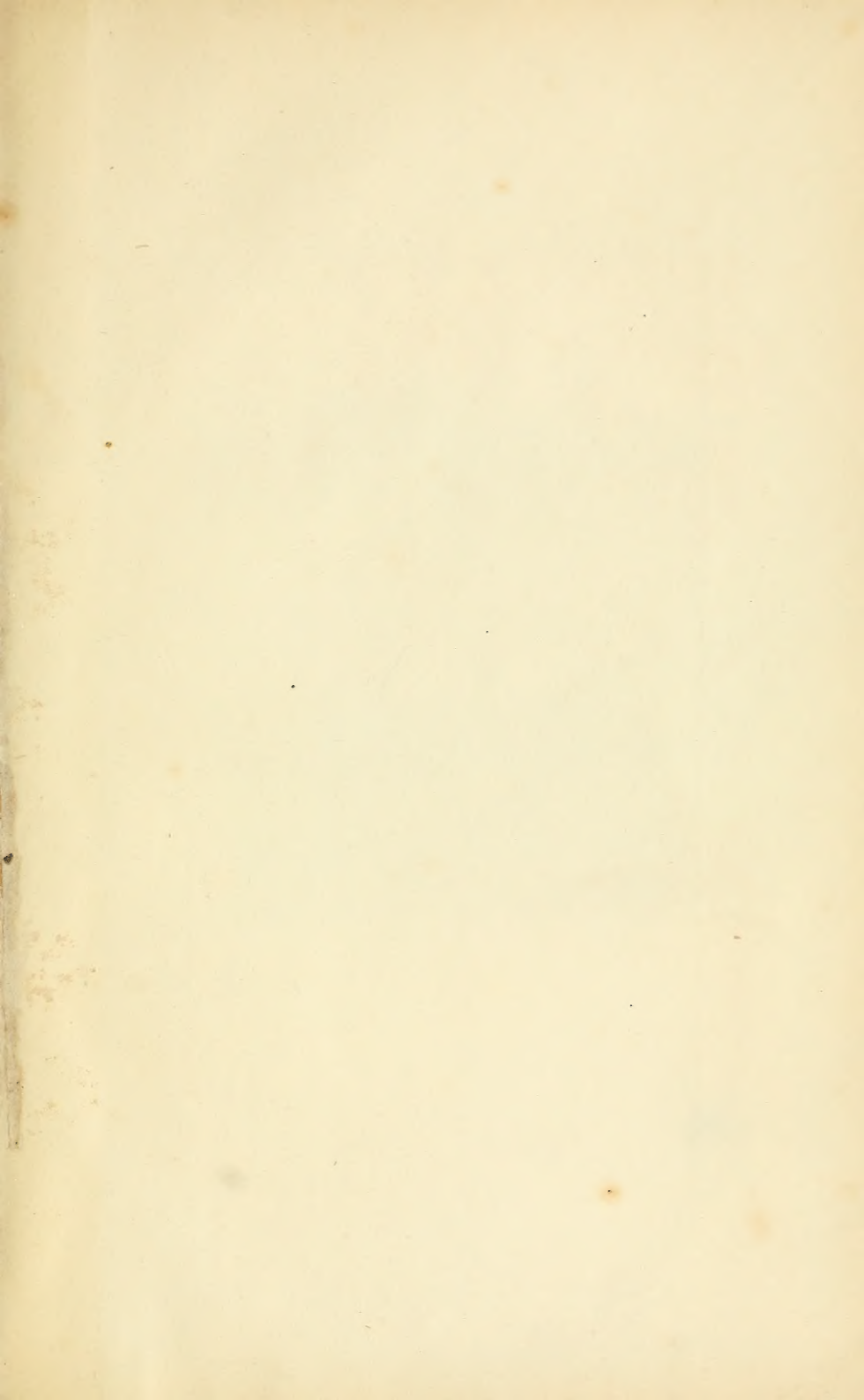
*Elegiac* Greek naturally connects itself with the Greek of the *Epigrammata* in their earliest, some think it their most beautiful age, and even to a period as late down as that of Alexandrine poetry: and so far in many respects, writers of the one class may practically be considered along with those of the other. But if any person, either for his own amusement, or on account of exercises given to his pupils, or with a view to Sir William Browne's

prize at Cambridge “for the best Greek Epigram after the manner of the *Anthologia*,” shall be inclined to peruse the Greek Epigrams in that very miscellaneous collection so entitled; let him by all means be advised to keep constantly before his eye the chronology of the different Epigrammatists. He will stand so much the better chance to avoid being misled by apparent authority into strange errors of diction and of taste, into every thing paltry and bad. For that purpose, he may use with certain advantage the well arranged manual of *Epigrammata Græca* published by an accomplished scholar, my quondam associate, Mr. *John Edwards* (now Head Master of Bury St. Edmund’s), in the year 1825. And whoever wishes to enjoy the beauties of the *Greek Anthology* in an English dress, will find his gratification in the *Collections* from it by Mr. *Bland* and others, which Mr. *Merivale* has recently edited.

FINIS.









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